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During a period of twelve years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

Adelina Patti	Otto Roth	Victor Capoul	William W. Gilchrist
Ida Klein	Anna Carpenter	Albert M. Bagby	Ferranti
Sembrich	W. L. Blumenschein	W. Waugh Lauder	Johannes Brahms
Christine Nilsson	Richard Arnold	Mrs. W. Waugh Lauder	Meyerbeer
Scalchi	Josef Rheinberger	Mendelssohn	Moritz Moszkowski
Gonzalo Nufiez	Max Bendix	Hans von Bülow	Anna Louise Tanner
Marie Roze	Helene von Doenhoff	Clara Schumann	Filoteo Greco
Alfred Grünfeld	Adolf Jensen	Joachim	Wilhelm Junck
Erika Gerster	Hans Richter	Ravogli Sisters	Fannie Hirsch
Nordica	Margaret Reid	Franz List	Michael Banner
Josephine Yorke	Emil Fischer	Christine Dessert	Dr. S. N. Penfield
W. C. Carl	Merrill Hopkinson, M.D.	Dora Hennings	F. W. Riesberg
Emma Thursby	E. S. Bonelli	Ernst Catenhusen	Emil Mahr
Teresa Carreno	Paderewski	Stavenhofmann	Otto Sutro
Minnie Hauk—2	Arrigo Boito	Emma Eames	Carl Faelten
Materna	Paul von Jankó	Emil Sauer	Belle Cole
Albani	Carl Schroeder	Jessie Bartlett Davis	G. W. Hunt
Emily Winant	John Lund	D. Burmeister-Petersen	Georges Bizet
Lena Little	Edmund C. Stanton	Willis Nowell	John A. Brockhoven
Murio-Celli	Heinrich Gudehus	August Hylstedt	Edgar H. Sherwood
James T. Whelan	Charlotte Huhn	Gustav Hinrichs	Grant Brower
Eduard Strauss	Wm. H. Rieger	Xaver Scharwenka	F. H. Torrington
Elenor W. Everest	Rosa Linde	Heinrich Boetel	Carrie Hun-King
Marie Louise Dotti	Henry E. Abbey	W. E. Haslam	Pauline L'Allemand
Fursch-Madi—2	Maurice Grau	Carl E. Martin	Verdi
John Marquardt	Eugene Weiser	Jennie Dutton	Hummel Monument
Edie de Lussan	Marion S. Weed	Walter J. Hall	Berlioz Monument
Antonio Mielke	Teresina Tua	Conrad Ansoorge	Haydn Monument
Anna Bulkeley-Hills	Lucca	Carl Baermann	Johann Svendsen
Charles M. Schmitz	Ivan E. Morawski	Emil Steger	Johanna Bach
Friedrich von Flotow.	Popold Winkler	Paul Kalisch	Anton Dvorak
Frans Lachner.	Constantina Donita	Louis Svecenski	Saint-Saëns
Louis Lombard.	Carl Reinecke	Henry Holden Huss	Pablo de Sarasate
Edmund C. Stanton	Heinrich Vogel	Neally Stevens	Jules Jordan
William Courtney	Johann Sebastian Bach	Dyas Flanagan	Albert R. Parsons
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Fannie Bloomfield	Pietro Mascagni	Joachim Raff	Anna Lankow
S. E. Jacobson	Richard Wagner	C. F. Chickering	Maud Powell
C. Mortimer Wike	Theodore Thomas	Felix Mottl	Max Alvary
Emma L. Heckle	Dr. Damrosch	Augusta Ohrström	Josef Hofmann
Edward Grieg	Campanini	Mamie Kunkel	Händel
Adolf Henselt	Jenny Meyer	Dr. F. Ziegfeld	Carlotta F. Pinner
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Lilli Lehmann	Dengremont	Wiliers Stanford	Henry Dusenl
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EDITORS:

MARC A. BLUMENBERG.
JAMES G. HUNEKER.

OTTO FLOERSHEIM.
HARRY O. BROWN.

BUSINESS DEPARTMENT:

SPENCER T. DRIGGS.
A. T. KING.

R. S. MAXWELL.
FRANK M. STEVENS.

WESTERN OFFICE: Chicago, 296 Wabash Ave., JOHN E. HALL, Manager.

BOSTON OFFICE: 32 West St.

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NEW YORK, WEDNESDAY, OCTOBER 26, 1892.

THIS from an exchange about Tennyson's sensibility to music:

In his earlier days, when he had a great horror of being lionized, he was invited one evening to a musical party for the purpose of meeting a gentleman who had set some of his songs to music. He went to the party and, while the songs were being sung, everyone was anxious to see how the music pleased him. After the music had ceased there was a long silence and the hostess was beginning to fear that the poet was displeased, when suddenly from the corner in which Tennyson sat came a voice, shaking with emotion, "Do you not see that I am weeping?"

Who was the English composer that could touch Tennyson?

English genius is at its best in the poetical field. A quartet like Shelley, Keats, Tennyson and Swinburne, all great verbal music makers, have few if any parallels in other lands. And contemporaneous musicians comparable to these incomparable singers. There were and are none. All that is lofty, lyrical and fine of English genius is in the field of letters, not art.

LAST Sunday's "Recorder" contained an article on general topics signed "Jack Sincere" (Jacques St. Cyr?). From it we clip the following about that somewhat musty subject—Wagnerian royalties in this country:

The while we are wondering what we are going to do for opera and operetta this year little Conried jumps out of his little box and tells us that he and Goldmark have a fine line of the best assorted musical wares on hand ready for sale to anxious directors. But I have something to say to Messrs. Conried and Goldmark when we are coolly told that:

"Richard Wagner and his heirs have drawn immense royalties from America. All the maestro's works are well protected. Mrs. Cosima Wagner employs a lynx eyed representative, with headquarters in New York, who looks out for her interests and swoops down on any manager or orchestra leader undertaking to produce Wagner's music: dramas or orchestral works. It is a remarkable fact that Wagner's and Goldmark's rights in their operas and orchestral works have never been disputed in an American court."

It is the duty of someone to knock this ridiculous claim right on the head whenever it comes up. Mr. Goldmark, for it is to him the article refers, has no more right to collect royalties for Wagner operas or music dramas or orchestral scores in this country than I have. Every Wagnerian orchestral score was published years ago in Europe, before there was any copyright law between the two countries. They can be purchased in the trade, and managers are at free to produce Wagner in this country as they are to produce Verdi or Gounod or any of the old masters.

Even in case of the newer operatic works—operas or operettas—no copyright in them can exist in this country unless the regulations of the

copyright law have been strictly complied with. The score must be published here from plates made in this country, and even the full score, if published, can only be held under common law if the common law does not conflict with express laws made by Congress for the benefit of the country. It is high time the managers of the country get together and let a little light into this question of operatic copyright tribute. I shall keep an eye on Conried and Goldmark and their attempts to collect copyright money on Wagner operas at least.

We commend the above to the notice of Messrs. Conried and Goldmark. Why doesn't Mr. "Jack Sincere" do something in the matter? It is an old story in THE MUSICAL COURIER.

A PROPOS of the Dvorák concert last week (literally the beginning of the musical season), the "Tribune" has the following to say about nationalism in music. It should be read attentively by American composers whose nationality sometimes gets the better of their musical judgment. Says Mr. Krehbiel:

Dvorák will be a potent influence in American music study. There is a splendid stimulus in his music, and the story of his life is full of encouragement to the young composer. Is he a good model? The question is of the highest importance. We have long been talking of an American school of composers. Critics who follow conventions in thought have denied that the elements for such a school exist. They note the characteristics of the so-called national schools of Europe, which are based on the folk tunes of the peoples of Europe, and set these down as the necessary foundations of a school.

They cannot find aboriginal peculiarities of rhythm or melody here, and so conclude that there can be no American school of music. The view is needlessly narrow. A school is not necessarily the expression of local idioms. There was nothing Flemish or Dutch in the Netherlands school (which, Colonel Higginson to the contrary notwithstanding, had developed music into an art long before Palestrina was born), nor anything characteristically English in the English contrapuntists of the fourteenth and fifteenth centuries, nor anything Spanish in Morales and his colleagues, nor anything Florentine in the Florentine school or Neapolitan in the composers of Naples.

In all these cases the term has an entirely different signification. The Viennese school of the last century was not the creation of musicians born in Vienna, and it borrowed nothing from the spirit of the Austrian folk song. In the old sense a school is the product of a successful man who has invented or developed a style which has pleased the popular taste and proved to be a fit vehicle for his thoughts. If the American people of the future are bound to be a composite people, so in all likelihood will their art be a composite art. If the spirit of the folk song is to be set down as essential to the vivification of their artistic creations in music, then the American composers of the future will have a richer storehouse to draw upon than ever had any of their predecessors, for already, though ignored, there is a body of folk song in this country of a most varied kind.

The Canadian popular songs may be French, but the songs of the Creoles of Louisiana are new products in which are blended elements borrowed from France, Spain and Africa. Till now the most influential spirit in the American popular ballad has been that of the plantations, but that was chiefly because of the appeal which slave life made to the fancy and the emotions. On the plantations were to be found the only romantic elements of American existence which invited celebration—song, grave and gay; that fact accounts for the pathos and the beauty of the negro minstrel songs of Stephen C. Foster.

Mr. Dvorák's best compositions present him in the light of a composer who has given artistic form to the popular music of the Czechs. He has borrowed its idioms, and they have become eloquent in his proclamations because of his marvelous skill in treatment and his ability in the handling of orchestral instruments. He is truly a latterday product in that he is a virtuoso in the externals of his art. He is a marvelous colorist, an ingenious harmonist and a melodist.

A RESIDENT COMPOSER.

NEW YORK, or rather America, can now boast of a resident composer; we mean a great composer of international reputation. Dr. Antonin Dvorák, the new director of the National Conservatory, has made his first appearance before a metropolitan audience, and was, very naturally, received with that warmth which we bestow on all gifted artists of the musical stature of the Bohemian composer. America has been favored with visits more or less prolonged, of great singers and virtuosos, but seldom has she entertained a guest such as Dr. Dvorák. Chopin had a narrow escape from making this land his home. "Escape," because we doubt very much if his environment here fifty years ago would have been conducive to the fostering of his preciously exquisite genius.

Rubinstein, a great pianist and composer, visited us and so did Peter Illitsch Tschaiakowsky, one of the greatest of modern musical giants, but neither of these men tarried long. With Dr. Dvorák, however, the case is different. He will remain (unless prevented by unforeseen contingencies) with us three years, if not more. He had always admired America, not, however, for its financial possibilities, but because of its freedom, its enormous potentialities, its freshness, and youthful vigor. To the self made musician of Bohemia there was something alluring in this great republic—that individuality he so craved for in art, that personal note of freedom for which the Slav longs, for he has it not at his home, be he Pole, Russian or Bohemian. Dr. Dvorák has gratified the dearest wish of his heart in becoming a resident of the United States, and who knows but that he may one day enroll himself as one of her citizens.

The psychological side of this hegira of a great

musical nature will be most interesting to speculative minds.

That this land, teeming as it does with primal energies, is sure to strike a responsive chord in Dvorák goes without saying. How the attrition of a strange civilization, an intensely material one at that, will affect a composer of Dvorák's calibre it is difficult to predicate. His nature is one of extreme simplicity; with his intense hatred of all that is antagonistic to personal freedom there is, nevertheless, a sense of order, a power that has curbed his fiery, almost untamable genius into musical channels chaste and intelligible. He has outlived, or rather has succeeded in governing, his vivid Czech temperament, and his ideals are now world ideals, not merely national ones. Dvorák has a great heart, great knowledge, manifold experience crowned by a native born musical genius. Musical America is honored by his presence.

PAINE'S COLUMBIAN MUSIC.

PROF. JOHN K. PAINE, of Harvard, has prepared the following description of his "Columbus March and Hymn," which he was commissioned to compose by the directors of the World's Columbian Exposition:

"The Columbus March" is in symphonic form with two leading themes in strong rhythmical contrast with each other; subordinate melodies are also employed. An extended introduction prepares for the leading theme. The work opens with a fanfare of trumpets with full, short chords of the whole orchestra, followed by a unison of all the wind instruments (a monologue in recitative form). Then comes the first hint of the leading theme, and a gradual crescendo to *f* of the whole orchestra; a pedal point on the dominant and a long chord is held, then after a pause the theme enters.

"The march is not made up of repeated divisions like the usual form with cadences and pauses, but is more continuous and connective, like the movement of a symphony. In the coda there is a reminiscence of the introduction with the trumpet fanfare and pedal point, which forms the climax of the instrumental part and leads, through a long trill of the soprano instruments, sustained by the full harmony of the orchestra, to the hymn which opens in unison of all the voices *f*. The hymn is in 3-2 time, maestoso, and stands in marked contrast to the 4-4 time of the march.

"I will not describe the hymn, as it is already published. The orchestration of the hymn is so written that it may be played in connection with the march as an orchestral piece without the vocal chorus. The march is in D major, but the tonality of key changes often. Many rhythmical effects appear scored for the following instruments: One piccolo, two flutes, two oboes, one English horn, three clarinets, three bassoons, four horns, three trumpets (or more), three trombones, one tuba, three tympani, large and small drums, triangle and cymbals, string quintet, organ. The march and hymn are about fifteen minutes long."

THANKS.

THE London "Musical News" contained in a recent issue the following editorial:

The New York MUSICAL COURIER takes exception to some of our recent remarks on the dissatisfaction which Mr. Theodore Thomas' musical arrangements for the forthcoming Chicago exhibition are giving. In a somewhat lengthy paragraph it remarks:

With all due respect to the London paper we must differ with it in its conclusions. There are many native musicians who command general respect here and on the Continent, but the English musical journals are not supposed to know who they are. In fact there is not one independent English music paper published to-day—all of them being the properties of music publishers, who engage the writers as they would a clerk or salesman or bookkeeper. There is not one with a special correspondent on the Continent. The MUSICAL COURIER has an office in Berlin, and also, in addition, one of its staff visits Europe every year for at least 100 days to secure direct information on all current musical subjects.

The first part of the above needs no comment, but the assertion "there is not one independent English music paper" calls for a distinct denial in these columns. No music publishing or other trade firm has any pecuniary interest in the "Musical News," which was established and is carried on to promote the progress of the art and the welfare of its professors. Space forbids our mentioning the numerous places where we have special correspondents, but it would seem about time that THE MUSICAL COURIER'S 100 day correspondent started for England. We are, however, glad to find THE MUSICAL COURIER claiming in another column to be the "first attacking the holders of fraudulent degrees—in fact, the whole tribe of stencil humbugs." We never claimed to be the originators of a crusade that it is the interest of all legitimate musicians and true lovers of the art to support, and, if it is necessary to say so, we are glad to welcome so powerful an ally as THE MUSICAL COURIER in the good cause. If other American journals would take up the matter with vigor our work would be considerably lessened.

To put it mildly but truthfully, we would inform the "Musical News" that there are no other Ameri-

can musical journals worthy of the name besides THE MUSICAL COURIER. The several petty examples of the class have never raised a protesting voice against any of the musical nuisances that flourished in this country. THE MUSICAL COURIER has had to do all the pioneer work, even to exposing stencil musical journals.

A CHIP FROM A CALIFORNIA WORKSHOP.

MR. A. WILLHARTITZ, of Los Angeles, Cal., sends us an additional statement on the longevity of musicians. He writes:

Editors Musical Courier:

It may interest your readers to know that to find the average age of a certain class of professional people much research, tabulating, computing and other dry and tedious labor has to be performed. Since such work is based on figures mainly—and figures must not be made to lie—earnest, conscientious, honest and exact purpose, based on patience and system, is necessary for it.

I take 3,000 names of musicians, of whom I know the year of birth and also of demise—5,000 names could have been selected as well, but 3,000 will suffice—and check them off against the country of their nativity, place a tally into the column in which each belongs as to age at time of death. The number of individuals in each column of nationality is then separated, all the columns added to find the totals of years of all; the sum is divided by the first number and the result must be correct, if carefully done. The following will explain itself quite thoroughly:

AGE AT DEATH.	15	20	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	
Germany.....	1	1	6	14	20	40	81	81	73	80	96	80	77	39	26	19	.....	.....	640
Years.....	15	90	150	430	700	1,000	1,530	2,550	4,015	4,800	5,590	5,600	5,775	3,130	2,230	1,090	.....	.....	30,175
England.....	.....	.....	8	19	15	31	30	30	29	42	42	48	44	30	16	12	2	.....	355
Years.....	.....	40	75	150	430	600	945	1,000	1,595	2,530	2,730	3,360	3,300	2,400	1,360	1,080	190	.....	22,365
Italy.....	.....	.....	8	7	14	15	23	27	41	50	45	37	35	22	7	3	1	.....	533
Years.....	.....	90	60	90	245	560	675	1,150	1,485	2,400	3,350	3,150	2,775	2,800	1,570	680	285	100	21,595
France.....	.....	.....	4	8	11	10	16	36	34	40	43	33	20	9	10	1	1	.....	398
Years.....	.....	50	120	290	440	450	800	1,430	2,040	2,620	3,010	2,475	1,600	765	900	95	100	.....	17,135
Austria.....	.....	.....	2	6	17	12	14	17	29	29	27	20	14	7	.....	.....	.....	.....	189
Years.....	15	30	50	60	210	660	540	700	935	1,740	1,335	1,890	1,500	1,130	595	.....	95	.....	11,385
Scandinavia.....	.....	.....	4	4	2	8	6	11	18	6	30	8	11	5	.....	.....	.....	.....	102
Years.....	.....	.....	130	140	90	900	300	605	900	300	1,400	600	880	425	.....	95	.....	.....	6,355
Slavs.....	.....	.....	1	3	4	.....	.....	.....	.....	1	4	1	5	2	.....	.....	.....	.....	80
Years.....	.....	25	90	.....	.....	160	.....	150	275	60	260	70	375	160	85	.....	.....	.....	1,710
Miscellaneous.....	.....	.....	.....	9	5	9	18	9	.....	0	12	7	10	5	6	1	.....	.....	83
Years.....	.....	40	.....	70	300	90	650	495	540	780	400	750	400	510	90	.....	.....	.....	5,105
Total number.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Total years.....	80	140	400	1,080	2,065	4,250	4,290	7,300	10,735	15,120	16,835	18,970	17,550	12,480	7,920	3,780	700	900	194,845

By dividing the number of individuals into the totals of years in each column of nativity we find the following interesting table of totals of longevity:

	Years.	Months.	Days.
Germany.....	61	2	18
England.....	63	.....	.....
Italy.....	64	6	16
France.....	64	.....	.....
Austria.....	60	2	95
Scandinavia.....	62	6	2
Slavs.....	61	.....	.....
Miscellaneous.....	61	7	3
Grand total longevity.....	62	5	2

In the English nationality are embraced the English proper, Irish, Scotch and Welsh; in Austria are also counted Bohemia and Hungary; in Scandinavia the Flemings, Hollanders, Belgians, Norwegians and Swedes, and in Slavs, Russians and Poles.

The Italians show the longest life and the Slavs the shortest. Whether the dolce far niente of the Italian tends to lengthen life and the inclemency of the long winters in the sea girted northern countries shortens life, whether the good living of the English and the light hearted life of the French tends to lengthen the days of their musicians, as against the stiff and straightened life of the Germans and their cousins, the Austrians, I am not able to tell, and will leave this to some one who will make a study of these special questions.

Of the different branches I find from a cursory examination that publishers and instrument makers live longest, composers next and string instrumentalists shortest.

Very respectfully, A. WILLHARTITZ.

ANENT OPERA.

W. J. HENDERSON has this to say about "national opera" in the columns of the Boston "Musical Herald":

It is probably not agreeable to other cities to admit that in some mysterious manner, in spite of vehement assertions to the contrary, New York contrives to maintain her position as the principal city of the United States. The failure of the vehement assertions to disestablish the metropolis is due to the occasional appearance in evidence of cold facts. One of these cold facts which is just now disturbing the peace of Boston, and perhaps also Chicago, is that if there is no permanent opera in New York there is none elsewhere, except of a certain sort in the heart of New Orleans. The citizens of Chicago certainly do not desire to be beholden to New York for any favors large or small, and would probably offer Abbey, Schoeffel & Grau what is familiarly known as "big money" to send a company of songbirds to warble in the Auditorium.

But it is not likely that these gentlemen would consider any proposition

so long as the doors of Gotham were shut against them. In view of this unfortunate state of affairs the idea of a national opera is very alluring. It is far and away more inviting than the plan advocated in the June "Forum" by no less famous a projector, impresario or speculator—he must have been one of these, or of course the "Forum" wouldn't have asked him for his opinion as an expert—than Prof. John Knowles Paine, of Harvard University. Professor Paine is anxious to have some millionaires endow an operatic institution and have it known in memoriam as the Astorbilt or Vandergould Opera. But such an endowment would not necessarily make the opera national in any sense. The mythical millionaires (who will not come forward) would probably want his opera all for his own city, and Chicago and Boston would have to raise their own millionaires and have separate opera companies.

A prettier plan, and one that appeals to the republican instinct very strongly, is that lately suggested by James Harriman, one of the stockholders of the defunct Metropolitan Opera House. Mr. Harriman's idea is founded on the formation of a national stock company, persons in various cities taking stock in the New York institution with the understanding that the singers, orchestra, costumes, and scenery should appear in other towns than the metropolis. It would be a sort of Angelo Neumann's traveling Wagner Theatre, with the Wagner reduced to homeopathic doses and carefully sugar coated with Donizetti, Gounod and Leo Delibes. But it would be the first step toward a really national institution. The binding together of persons in various parts of the country in an effort to establish an artistic institution would certainly lead to higher and broader views of the nature, purposes and requirements of such an institution. The project, beginning perhaps in a desire for social diversion and brilliancy, would inevitably grow beyond the narrow grasp of would-be McAllisters. It would achieve this advance because the wideness of the scope given to the artists engaged in it by the solidity of its financial backing would carry it forward. Give to men like Seidl, the De Reszkes and Lasalle the aid of millions in New York, Chicago and Boston, to say nothing of other cities, and the assurance of a long season with all the advantages of admirable stage accessories, and no social ambition could measure or restrain their artistic ardor, their intellectual sincerity.

The force of its own weight would give the project an irresistible momentum. Society would find itself compelled to bow before the substantial glory of the thing it had itself called into existence. The simple fact stares us in the face that social princes and princesses could not prevent such an institution from attaining a high artistic plane. To be frank,

run in such a way as to be difficult for a single pair of hands. Then the second subject consists of sequences in sixths, which require pretty good fingers to play well. But the contrast of subjects is good, the first being spontaneous and melodic, the second harmonic, sequential and intentionally elaborated.

Dr. Mason has not been a rapid composer. Scarcely more than one or two pieces a year proceed from his pen. Nevertheless his works, when bound together, make two quite stout volumes, and there is not one of them but is worthy of respect and scarcely one which does not command the admiration of every musician who carefully attends to it. If I were to name those which I thought better than the others I would name almost every piece in the entire collection. They are all so unlike. Mason is not a composer who repeats himself. Take the ever popular "Silver Spring," which he composed in 1851, when under the influence of Haberbier, who seemed to have made a great discovery in piano playing in the interlocking passages, which the cadenzas and accompaniments of "Silver Spring" fully illustrate. This was the end. He made a great success with the piece, which has been played far and near; but he never wrote another like it, or even remotely resembling it.

Or take his two reveries, "At Morning" and "At Evening." Both are charming, and they are not in the least alike in matter or treatment. All that they have in common is the clear cut form and clever way in which the harmony is treated. Moreover, everything that Mason writes fits the piano.

He knows exactly what will lie well under the fingers, and precisely what can be done by touch. Few readers know the range of Mason's serious pieces, like the "Monody," the "Novlette," "Scherzo," "Ballade," &c. They are as clever in their way as Grieg's pieces and quite as original.

Another piece of his, temporarily shelved on account of its difficulty, is "Réverie Poétique." This is perhaps more like something of Henselt's than any work by another composer. It is a lovely theme, beautifully harmonized and arranged, and after the melody has been heard in its entirety it is treated again in certain variation forms partaking of the nature of a trill—very difficult to play well, and, like all of Mason's, requiring a good piano to make its best effect. It is elevated and highly poetic in style and matter.

Of course it can be thrown against Dr. Mason that he has never composed symphonies or operas, or even oratorios. He never has. Undoubtedly he might have done so quite as well as any other American writer, for he would be a bold critic who would undertake to say where this pre-eminent American musician ought to draw the line. He has musical fantasy, and such cleverness of counterpoint as to be able to improvise a good fugue upon the piano or upon the organ. A musician capable of this has, as Cherubini says, "everything which a good composer ought to know." If he does not write in the large forms it is because he does not choose to. There is something admirable in the way in which Dr. Mason, having taken his metier as a composer for the piano, has kept to his line. Had his childhood been spent in Europe, or even the New York of 1860 or 1870, he would undoubtedly have written in the large forms.

The best feature of the Mason pieces is the elegance of their style. Twenty years ago Dudley Buck remarked: "There is one American writer who always ties up his contrapuntal ends. Every piece of his is finished. It is William Mason. His writing is as elegant as that of any composer I know."

We have not seen the last of Mason's pieces. They are destined to have a new life, I am quite sure. They are invaluable as studies for the piano. For this use I could pick out twenty pieces of Mason's which are worthy to stand beside the studies of Chopin or Henselt. They are at the same time new, strong, original, suitable for the piano and poetic.

THE MUSICAL COURIER AT LONDON.

A WELL-KNOWN musician in London writes to his brother in New York: "Many thanks for THE MUSICAL COURIER, which I read carefully every issue. I consider it far ahead of any of our musical publications, which are sadly lacking in the verve and go that characterize the American publication."

Gotham Gossip.

EVERYBODY wants to know when the new edition of the Metropolitan Church and Choir Directory will be out. Children cry for it. Brace up, Mr. Greene!

It is hard to believe that our old friend Americo Gori did all the horrible things described in the testimony in the suit for separation brought against him by Mrs. Gori; but the judge gave a judgment in the plaintiff's favor, so there is no getting around it. Shades of Abdul Aziz, who would have thought it! Well, well; Allah is great indeed!

Mrs. Gerrit Smith went all the way to Buffalo to sing at a funeral there last Wednesday.

The omission of George Scrother Sturgis, Charles Tyler Dutton, Charles Beach Hawley, Herbert Wilber Greene, George Martin Huss, George William Warren, Richard Henry Warren, Albert Lester King and Henry Granger Hanchett from last week's little list of prominent musical folk with tripartite names was purely an oversight and our apologies are herewith extended.

Miss Marie S. Bissell has assumed the directorship of a ladies' chorus at Bridgeport, Conn. Female conductors are scarce this side of Lake Erie Seminary, Painesville, Ohio, where Miss Helen P. Briggs leads a most excellent chorus on to victory. Bridgeport was the home of the late lamented Phineas T. Barnum, you will remember.

What has come o'er the spirit of Homer Bartlett's dreams of late? He looks ten years younger than he did last winter, and is jollier and more companionable than ever. A little bird tells us that many thousand kopecks have recently fallen into his family. Let us trust that the diminutive sparrow tells the truth. Would that such a pecuniary shekinah might descend upon the home of every worthy and honorable musician in town!

The jolly boys of the New York Athletic Club will give one of their inimitable minstrel shows at Music Hall on the evening of November 30. "Spider" Phillips will of course

SOME NEWS.

DR. WILLIAM MASON has received a letter from Paderewski, the pianist, in which that great virtuoso states that his health is improving and that he will soon be able to practice steadily. He sails a month later than he expected and has cancelled all of his English dates. He will arrive in this country about December 2 or thereabouts. Dr. Mason is also in receipt of an interesting letter from Edvard Grieg declaring his intention of visiting this country next summer if his health permits. His lungs are exceedingly delicate, indeed he has but one sound lung, and this may of course militate against his visit. He would in all probability conduct a concert at the Columbian Exposition devoted entirely to his own compositions. This will probably be news to the bureau of music of the Columbian Exposition.

This letter was written in English. Strange coincidence that two of Norway's living representatives, Henrik Ibsen and Edvard Grieg, should both have Scottish blood in their veins—and not in Grieg's case very remotely, either.

Apologies of Dr. Mason, W. S. B. Matthews wrote a sympathetic notice of the doyen of American composers for the piano. It was in "Music," and we reproduce it in part. Said Mr. Matthews:

When Dr. Mason went to Weimar, in 1860 or so, he had just composed his "Amitié pour Amitié," a charming piece which ought to be better known. It is highly melodic and beautifully done. The four hand arrangement is better for common use than that for two hands, as the voices

be one of the end men, and Frank Molten is likely to thump one of the tambourines. An octet from the Mendelssohn Glee Club will do the artistic singing. It promises to be a great event. The proceeds will go toward the proposed new club house.

Poor old Sol Markstein died last summer and is missed from his mundane haunts. Verily, he was a character. Nobody in the business could take a miserable broken backed, knock kneed, varnish scraped, busted actioned, utterly disgraceful and worthless apology for a piano, patch it together, breathe new life into it and sell it at such a profit as could be. He used to compose music, too, and such music! He was wont, when urged, to perform his own compositions, and such a performance! Good natured old soul, he is gone! No more piano barterings! No more teaching music in pawnbrokers' families and taking pay in unredeemed pledges! Well, he has left a pianist behind him: the Henrietta. Not "The Henrietta," the play, but the Henrietta who plays. This is some comfort.

Mrs. Carl Alves has been engaged by the Mendelssohn Glee Club to appear at the first dress rehearsal and concert in their new building, December 5 and 6. With the club, and in addition to her solo numbers, she will sing a serenade by Schubert, written for contralto solo and chorus of female voices, but readily rearranged by Mr. Mosenthal to suit the occasion. The words are a translation by the Rev. J. Troutbeck from the German of Grillparzer.

That handsome and accomplished tenor, Mr. J. H. McKinley, will indefinitely shake from his feet the dust of America on or about January 1 next, and will take up his abode in London, where he will study with Georg Henschel. Mr. Henschel is a warm admirer of Mr. McKinley's voice, and longs to make that organ even more admirable. He has promised the American tenor any number of profitable concert engagements, sixteen being already booked. Thus there will be a vacancy in the choir of one of the most beautiful churches in this city—the Collegiate Dutch Reformed Church, Harlem. Who will capture this position, we wonder? It is quite a plum, and first-class tenors are lamentably scarce.

Sixteen gentlemen from William R. Chapman's new Apollo Club will take part in the first concert of the Rubinstein Club this season. Lucky fellows, and privileged characters indeed, to be chosen to mingle with that bevy of beauty and sweetness!

There is a male quartet in town which has two names. Sometimes it is the Crescent Quartet, and at other times the Perfection Quartet. This is because they sing in two distinct lodges of Free Masons known by these names. The latter name is a poor one for a male quartet, as it savors very strongly of egotism. The gentlemen sing well together, however, and their names are J. H. McKinley, first tenor; John D. Fulton, second tenor; Dr. Carl E. Dufft, first bass, and Herman Trost, Jr., second bass.

Seldom does a singer win such uniformly favorable press notices as has Mrs. Lillian Blauvelt in Mr. Seidl's series of Sunday night concerts at the Madison Square Garden. This little lady is rapidly building up for herself a truly great reputation. Certain is it that she ranks among the foremost artists of the day.

Mr. Ross David, whose name always seems as if it ought to be twisted around, has decided to remain in New York this winter, and is located at 128 West Twenty-first street. His is an excellent tenor voice, and his schooling is of the best. He will be heard here frequently this season, and will occupy a portion of his time in doing the great teaching act, being convinced that there are but few vocal teachers at present in this metropolis. For several years past Ross has been on the road, both here and in England, as leading tenor in various companies.

The beautiful, stately and accomplished Miss Arthur, of Mr. John Drew's company, has a remarkably rich, genuine contralto voice. It is, however, without musical cultivation, though thoroughly trained from an elocutionary standpoint. We had the extreme pleasure recently of hearing her run down the scale at the house of a mutual friend, and her low E and F were something thrilling in their power and sonorosity.

A large number of musical people received a neatly engraved document by mail last Thursday which read as follows: "Mr. Charles A. Rice, Mrs. Emily R. Newman, married Wednesday, October 19, 1892, New York city." Inclosed was this card: "Mr. and Mrs. Charles A. Rice, 50 East Eighty-sixth street." This tells the story in a nutshell. Charlie had been acting queerly for some weeks, but he kept his secret well, and nobody was suspicious. Well, congratulations, best wishes and many happy returns are the order of the day.

The pretty flutist, Miss May Lyle Smith, of Hudson, N. Y., was in Gotham last week on a shopping expedition. She looks forward to a busy and successful season, and surely she has reason for such anticipation, for she is the only lady flutist before the public, thus occupying an exceedingly unique position.

That was a funny affair in connection with St. Peter's Episcopal Church, Brooklyn. The assistant rector and a former lady member of the choir were married and but three of the large vested choir were invited to the wedding. This made the rest so provoked that they remained

away from their places on Sunday. There is a moral to this brief tale: that when a member of a choir gets married all the singers should be bidden to the feast. Thus hard feelings are avoided, and the church is not deprived of its Sunday music by a choir strike.

The Episcopal Convention at Baltimore had a lively time over the adoption of a new hymnal. The hymnal commission favored the omission of thirty-six hymns from the proposed new hymnal and the addition of forty hymns from the present book. Then they went at it, hot and heavy, and it looked at one time as if some of the pious men of the cloth would lose their temper and pelt one another with hymn books. They discussed the merits and demerits of 600 odd hymns, and the fur flew. The result of it all was that the new hymnal was finally adopted.

The gifted young violinist Miss Dora Becker possesses a valuable autograph album, which contains samples of the chirography of many celebrated musicians of Europe and America.

What has become of Frank Shepperd? Many of his old friends are asking this question. He has not shown himself this fall. Can a composer of his ability drop out of existence and the world not know it? Surely he is in the land of the living and will soon make his appearance.

Edgar S. Kelley, the talented composer of "Puritania," will spend the winter at San Rafael, Cal. While there he will doubtless exercise his genius in the composition of one or more new operas.

Homer N. Bartlett has a charming new song in manuscript, entitled "Say Yes, Mignon."

Peter A. Schaecker, organist of Dr. Paxton's church, wrote a Columbus anthem for his choir, introducing eight bars of the "Star Spangled Banner" with fine effect. The choir sang it at the morning service on October 9, and the congregation liked it so well that it was repeated in the evening by way of an encore.

Frederic Dean, critic, journalist, composer, conductor, tenor, lecturer and musical philanthropist, has his hobby, like everybody else. Unlike everybody else, however, his is baton collecting; and an interesting lot of sticks he owns, too. Among them are that wielded by Seidl at the first performance in America of the "Niebelungen Ring," the one which Theodore Thomas broke while conducting Beethoven's ninth symphony, the one used by Tchaikovsky while in this country, the one with which Gericke conducted for the last time in Steinway Hall, that which Nikisch used at his first concert in the same hall, the one which Von Bülow used when here in 1889; Scharwenka's, when he made his first appearance in this country; one that was in Walter Damrosch's hands on many occasions; Arditi's, with which he presided over the Patti Festival; the one used by William R. Chapman the first time he conducted in Music Hall; that waved by C. Mortimer Wiske at the first performance in America of Massenet's "Eve" at the Lenox Lyceum, and Barnby's, used at the German Emperor's concert in the summer of 1891, at which Mr. Dean was present. On this last occasion the Barnby Choir sang "Sweet and low;" and Freddy's chorus did that dear old lovely piece at Avon-by-the-Sea the past summer, while he conducted with the Barnby baton. It is a long stick made of light wood.

Of all these sticks Seidl's is the longest and heaviest. Nikisch's is the smallest and lightest and has a bulb-like protuberance at the point where the hand grasps it. Wiske's is a bent bamboo stick and Scharwenka's is painted in gaudy colors. Arditi's is painted white and on it Arducci wrote an inscription to Mr. Dean. Attached to it is a black leather band, which is intended to be placed around the wrist to strengthen the grasp. On arriving at New York from the other side in the fall of 1891 Mr. Dean lost a Randegger baton, which fell unperceived from one of his trunks while undergoing the scrutiny of the custom house inspector. For many months Mr. Dean was heartbroken over this loss, but he is gradually becoming reconciled to it. Such a collection of musical sticks is certainly unique and rare; in fact we know of none other in this country.

Victor Harris read Frederic Dean's lecture for him last Saturday morning at the Scharwenka Conservatory and is slated to perform a similar act for the next three weeks.

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Dr. Antonin Dvorak's Debut.

THE renowned Bohemian composer, Dr. Antonin Dvorak, made his first appearance before an American audience last Friday evening at Music Hall, corner of Fifty-seventh street and Seventh avenue. This was the program of the occasion:

National hymn, "America"
Conducted by Mr. R. H. Warren.
Oration, "Two New Worlds." (The New World of Columbus and the New World of Music.)
Col. Thomas Wentworth Higginson.
Symphonic poem, "Tasso"
Conducted by Mr. Seidl.
Triple overture, "Nature, Life, Love," (new, first time) Dvorak
Nature
Life ("Bohemian Carnival")
Love (Shakespeare's "Othello")
Conducted by the composer.
Te Deum (expressly written for the occasion) Dvorak
Clementine De Vere-Sapio, Mr. Emil Fischer.
Orchestra, Chorus.
Conducted by the Composer.

Dr. Dvorak made his debut under the most flattering artistic and social auspices. He received a great ovation although the program was faultily constructed. He should have appeared immediately after Colonel Higginson's urbane and scholarly address, but after all there was little cause for the great composer to complain of his reception at the hands of a decidedly representative audience.

The two new works Dvorak presented for our consideration, while being characteristic of the man and his art, are nevertheless not composed on the lofty plane of many of his earlier compositions. That recapitulation is inevitable, in the artistic history of every great composer, is a mere truism. The triple overture, "Nature, Life, Love" is program music, though of an exalted sort, and as a composition neither adds nor detracts from its composer's splendid stature.

Here are the composer's ideas on the subject matter of this musical triptych, done into English by Mr. E. Emerson:

This composition, which is a musical expression of the emotions awakened in Dr. Antonin Dvorak by certain aspects of the three great creative forces of the universe—nature, life and love—was conceived nearly a year ago, while the composer still lived in Bohemia. It has not yet been performed in public, nor has the score been given to a publisher.

The three parts of the overture are linked together by a certain underlying melodic theme. This theme recurs with the insistence of the inevitable personal note marking the reflections of a human individual, who observes and is moved by the manifold signs of the unchangeable laws of the universe.

NATURE.

As a typical expression of his fondness for nature and of the blissful and occasional reverent feelings which it stirs in him, the composer chose to present the emotions produced by a solitary walk through meadows and woods on a quiet summer afternoon, when the shadows grow long and longer till they lose themselves in the dusk and gradually turn into the early dark of night. Unlike Beethoven's Pastoral Symphony, the unconscious summer music of drowsy crickets and birds is not actually represented by instrumental equivalents. Subjective feeling only is suggested by the blithesome introduction melody in F major, which is ornamented by passages running over the instruments like rills of pleasure. It is followed by an expression of the growing vociferous joy which all nature proclaims. The more quiet gladness of the beholder finds voice in the second melody in A major, whose spirit is enlivened into a broader universal gaiety, rising rapidly to a climax from which the theme quickly returns to the tranquil pastoral form.

The so called elaboration section leads back to the first key of F major, and relapses into the classical overture form. The predominating suggestions henceforth are peace and quietude, with little interruptions here and there, such as are occasioned by the sudden rustling of the tree tops in the forest, or by the subdued exclamations of a garrulous little brook. All this is done with a light touch, so that it is left to the imagination of the listener to supply what the music can but faintly suggest. Finally, when darkness has set in, there are only the sounds of night. The pervading mood of the composer becomes similar to that of Milton's "Il Penseroso," when night overtakes him, while he listens to the even song of the nightingale and hears

The far off curfew sound,
Over some wide watered shore,
Swinging slow with sullen roar.

LIFE.

If the first part of the overture suggested "Il Penseroso," the second, with its sudden revulsion to wild mirth, cannot but call up the same poet's "L'Allegro," with its lines to "Jest and youthful jollity." The dreamer of the afternoon and evening has returned to scenes of human life and finds himself drawn into

The busy hum of men,
When the merry bells ring round,
And the jocund rebecca sound
To many a youth and many a maid.

dancing in spirited Slavonic measures. Cymbals clang, strange instruments clash and the passionate cry of the violin whirls the dreamer madly into a Bohemian revel. Anon the wild mirth dies away, as if the beholder were following a pair of straying lovers, whom the boisterous gaiety of their companions, with clangor of voices and instruments, reach but dimly. A lyric melody sustained by one violin, the English horn and some flutes sets in, and almost unconsciously returns to the sweet pastoral theme, like a passing recollection of the tranquil scenes of nature. But even this seclusion may not last. A band of merry maskers bursts in. The stirring Slavonic theme of the introduction reappears and the three themes of the second overture, the humorous, the pathetic and the pastoral, are merged into one, with the humorous in the ascendant, till a reversion changes the order. The whole ends in the same gay A major key with which it began.

LOVE.

If the first two parts represented the impressions of Nature and Life as gay and stirring in general, the third overture lets Love appear as a serious and burning passion. The composer has tried to express some of the emotions engendered in him by the final scenes of "Othello" as an embodiment of both the gentlest and the fiercest expressions of love. The composition is by no means a faithful musical interpretation of the Shakespearean lines, but rather the after reverie of a man whose imagination has been kindled by the theme of the play. Though the main part is written in F sharp minor, as befits the serious and fiercely intense charac-

ter of "Othello's" passion, it begins with a choral-like dominant in C sharp—the prayer of "Desdemona" before retiring. While she is still praying for herself and for her husband weird sounds in the orchestra suddenly announce the approach of the murderer. This is but an effect of the imagination, however, for presently the prayer of "Desdemona" continues till she falls asleep. Once more the orchestra announces the approach of "Othello." This time it is he. He pauses at the threshold. He enters the room, looks long at "Desdemona" and kisses her. The theme changes to an allegro. "Desdemona" awakes, and then follows the cruel, pathetic scene between "Desdemona" and the Moor:

Alas, why gnaw you so thy nether lip?
Some bloody passion shakes your very frame!

Her entreaties are answered by the deep threats of "Othello." Gradually the imaginary conversation becomes tinged with a note of melancholy, and a regretful love scene ensues, according to the composer, till the Moor's jealousy and mad revenge gain the upper hand again. This motif is worked out at some length in the elaboration, and especially the deep notes of "Othello's" lion-like anger are sounded repeatedly. In the end he restrains himself no longer. The scene of anguish follows: "Desdemona" throws herself at his feet:

Desdemona—Kill me to-morrow; let me live to-night!

Othello—Nay.

Desdemona—But half an hour.

Othello—Being done, there is no pause.

Desdemona—But while I say one prayer.

Othello (smothering her)—It is too late.

"Othello" rises from the deed and looks wildly about him. Then comes the wild, remorseful reflection that he may have been deceived.

Had she been true,
If heaven would make me such another world,
Of one entire and perfect chrysolite,
I'd not have sold her for it.

The choral motif of "Desdemona's" appeal surges up from the overlying themes, this time in the deep tones of "Othello." It is his turn to make his last prayer.

The first movement, "Nature," while distinctly suggesting a pastoral mood of Wagner's, was, nevertheless, the most satisfying and original of the three movements. One feels that the last movement is too crowded with details, that the means employed are too obvious; in a word, that Dvorák was not in as sincere sympathy with love and its concomitant, hatred, as with his more pantheistic conception of nature. Musically these three overtures are constructed with all the skill with which we are accustomed to expect from the composer. The instrumentation was brilliant, even to the verge of the bizarre in the second movements, and if much familiar material was employed it was at least extremely effective in the Bohemian carnival. Yet the feeling that this "triple overture" is not Dvorák at his musical best is unavoidable.

The "Te Deum" rings truer, though the barbaric note predominated. It contains some beautiful writing, and the choruses are contrived with all the skill we know full well from the composer of "The Spectre's Bride." Religious in sentiment—that is, Occidental sentiment—this "Te Deum" is not, except in a few instances. Rather more dramatic and full of color than conventional and abounding in lively episodes, the work is bound to be popular in our concert rooms. It contains just that proportion of the world, the flesh and the devil which gives a spice while not detracting from the dignity of the subject.

The opening chorus knocks musical and ecclesiastical precedent on the head, however, and one is forced to shift entirely his critical view point. It is from the East, not the West, this musical message comes. For the performance, only praise. Mrs. De Vere-Sapio sang most effectively, and Mr. Fischer, who was in excellent voice, thanks to his summer outing, did what he could with a part too high for him.

The chorus, which had been carefully drilled by Richard Henry Warren, behaved well and answered Dr. Dvorák's emphatic beat readily. It might have been a larger body of voices with advantage. The organist, Mr. H. W. Parker, the composer, was literally "out of sight," for he was in some sub-cellar and depended on his hearing to catch his cue. As a conductor Dr. Dvorák is an improvement on most composer conductors. He is firm and forceful, though not graceful nor devoted to dynamic details. The Metropolitan Orchestra responded quickly to his baton, and altogether he created a most profound impression on account of his sincerity, simplicity and intense earnestness.

Mr. Anton Seidl had a veritable triumph after his brilliant conducting of Liszt's string of sonorous platitudes known as "Tasso." Mere hollow mockery of music is this so-called symphonic poem. Poetic it is not and symphonic it is not. It suggests a piano piece orchestrated—only that and nothing more.

Col. Thomas Wentworth Higginson delivered the oration of the evening, entitled "Two New Worlds: The New World of Columbus and the New World of Music." He spoke in part as follows:

Over all this wide land to-day men and women have been celebrating the finding of this continent with such zeal you would think that each one had a hand in the discovery.

It is fitting that music should take her part in the great festival, because music is the only art which, since Columbus, has also discovered a new world. We meet to celebrate that newer discovery, to lay upon the bier of Columbus the only wreath that has wholly blossomed since his time; the one art that is post-Columbian.

Let me not do injustice to the modest gems of music existing before the day of Columbus. Music was long since crowned in advance when the early Christian artists painted Christ as Orpheus. But the real birthday of music—of modern music—came with curious precision almost exactly 100 years after the discovery of America. Music is the only art that could say to Columbus what Mark Twain said at the tomb of Adam: "Noble old man! I was not permitted to see you; neither were you permitted to see me!"

In concluding Colonel Higginson said:

The triumphs of our own land in music, like most of our artistic triumphs, lie in the future if anywhere. If we were all made of unmixed

English blood we might have long to wait for them. Moreover the material successes must come first. If you choose the picked young men of each college class and send them out on railroads art must wait, or if a man of commanding genius give half his energies to the building of steam engines and only the other half to making symphonies, the chances are that the steam engines may go at high pressure, but the symphonies will not. But we shall not always be thus one-sided, and, moreover, we are not all of English blood. We stand in one of the great German cities of the world, and the other great musical race of Europe is making our very by ways Italian.

And we draw to-night on that wondrous country where, it used to be said, every child was tested early in the cradle to see whether he would choose the violin bow or the rifle with his baby hand, the country which has so identified itself with the fire of genius that Boyle O'Reilly makes the burden of his best lyric run thus:

I had rather live in Bohemia
Than in any other land.

Let us hope that our guest of to-night will at least not share this opinion, that he may consent to transplantation and may help add the new world of music to the continent which Columbus found.

The program opened with the national hymn, "America," sung by the chorus and audience, and conducted by Mr. R. H. Warren.

President Jeannette M. Thurber should be more than satisfied with the reception accorded the new director of the National Conservatory.

ROBERT SCHUMANN.

HIS PIANO WORKS.

By FR. NIECKS.

CHAPTER III.—Op. 1-23, 26, 28.

THE "Etudes en forme de Variations," op. 13, dedicated to his friend Sterndale Bennett, were composed in 1834. Bennett's name must not be passed by without saying a word on the relation in which the gifted Englishman stood to the German musician. "Among our daily associates," Schumann writes to his sister-in-law, "there is an Englishman, Sterndale Bennett, an excellent artist, a poetic, beautiful soul." Recalling to my mind the many notices of his friend's compositions in the "Neue Zeitschrift für Musik," I doubt very much if Bennett's graceful genius ever found a more appreciative and at the same time discerning critic than Schumann. Without ascribing to Bennett qualities which he does not possess, Schumann places those which distinguish him in a clear light.

The first edition of op. 13 appeared under the title of "Etudes symphoniques." When in 1852 the composer brought out a new edition, he substituted the first mentioned title, omitting Nos. 3 and 7, which, although related in tone and key, were not variations, and improving the form of the finale. The new name is, no doubt, more appropriate, but I cannot help thinking that the one given up was suggestive and had a significance which is not to be found in the new name. Schumann, in the treatment of the piano, goes here to the very edge of the possible; he tasks the hands to the uttermost, and not from mere weariness, but in order to obtain greater fullness of tone and more intensity of expression; in fact, he seems to aim at the richness and variety of orchestral effects. Since the impromptu, Schumann had composed several sets of variations (they have remained unpublished), and his progress is at once visible in the superior artistic combinations and in the greater ease with which he moves and fashions. But the distinctive features of these two works are not confined to externals, must not be sought merely in a different degree of mastery. The cause of their difference lies deeper. In the impromptu he is graceful, playful, tender, devotional; in his admiration for another, almost forgetful of himself; here he is above all earnest, manly, self dependent. It is as if he began to feel his strength, to recognize the seriousness of life and the duties which it lays upon him; and not at all daunted by this knowledge, he is often cheerful, and always resolute to do his best.

The theme, Wasielewski informs us, is by the father of Ernestine de Fricken, a lady I have mentioned already, and of whom more anon. In the first variation a motive of a determinate character is sustained throughout, and assigned in turn to the different parts. Var. 2 is like the offering of a vow; the composer seems solemnly to bind himself, to protest and to be unable to find an expression strong enough to do justice to his meaning.

Var. 3 is a canon, and full of a cheerful, vigorous activity. The fourth variation, too, is imitative in manner, and of a light hearted, playful character. Of the fifth and sixth, the former interests chiefly on account of its rhythmic (the anticipation of the melody by the left hand), the latter on account of its harmonic structure. Var. 7 is of a nervous strength and bold grandeur, verging on the severe.

The eighth variation is energetic in expression, but of less importance; the ninth, on the other hand, is delicious. A palpitating accompaniment supports a sweet and very expressive melody, a modification of the theme; after a few bars a second voice joins—the passage is marked quasi à due. But now the composer tears himself from the dolce far niente, from the bliss of idle dreams, and rushes courageously into the business of life. The finale, I think, is the weakest part of the work. There is a want of symmetry

and too much literal repetition in this movement, and poetic or thematic beauty does not make up for these shortcomings. For instance, the second subject and the whole of the tediously spun out episodic and transitional matter which leads up to the re-entrance of the first subject is repeated in G flat, after first appearing in A flat; only the latter part of it being so far modified as was rendered necessary by a return to D flat and the principal subject.

The pedal points are redeeming features in the finale; they brace up one's spirit to bear the not "heavenly length" of it. They form also the principal link with the theme of the variations, as part of the material used is taken thence. But though the finale may leave much to be desired, the variations themselves deserve the musician's highest respect.

The "Carnival: Scènes mignonnes sur quatre notes," op. 9, was commenced in 1834 and completed in 1835. "It came into existence," says Schumann, "at the time when I was in a serious frame of mind, and in peculiar circumstances." This is worth noting. And to Moscheles he writes: "The 'Carnival' came into existence incidentally, and is built for the most part on the notes A S C H, the name of a little Bohemian town where I have a musical lady friend, but which, strange to say, are also the only musical letters in my name. The superscriptions I placed over them afterward. Is not music in itself always enough and sufficiently expressive? 'Estrella' is a name such as is placed under portraits, to fix the picture; 'Reconnaissance,' a scene of recognition; 'Aveu,' an avowal of love; 'Promenade,' a walk, such as one takes at a German ball arm in arm with one's partner. The whole has no artistic value whatever; the manifold and various states of the soul alone seem to me to be interesting." This is a very important letter; it tells us distinctly what we have to seek in the "Carnival"; the depreciatory remark that the pieces are of no artistic value alone must be rejected as unjust and untrue. It is curious to note how anxious Schumann is in this letter, and indeed always, to explain that the names were added afterward. At another time he writes on this matter: "People are mistaken if they imagine that composers take up pen and paper with the pitiful intention to express, describe, paint this or that. The main point is whether the music without text and explanation is something in itself, and especially whether there is soul in it." The names given to pieces of music by real artists are a kind of direction posts; they set us right as to the road we are about to travel, but we have to find out ourselves of what character the country is through which we pass, and what kind of people they are we happen to fall in with.

The "Carnival" is a higher kind of "Papillons." When Schumann wrote the latter, his soul was still in a chrysalis state, spun round with the filaments of bookish romance and poetry, hardly penetrable by reality. He was at that time of life which is so rich in enthusiasm, so poor in depth and constancy of feeling; a time which is passed in the cloud cities that are rebuilt as fast as they are destroyed; a time with only one reality, and that a shadow—the shadow forecast by the future, the presentiment of the man to come. "The germs of the future," of which Schumann spoke, are the vague imaginings of the youth that become clear conceptions and valiant deeds in the man. Schumann has now attained manhood; he is a poet. He has not only become master of his tools, but he has learned to see, and therefore can let others see. Payche has burst at last the prison walls and rises before us in her iridescent beauty and graceful sprightliness. She will expand, her colors will become deeper and richer, but never shall we see her again so lovely, free and bright. While in the "Papillons" he stopped short at the outside of things—at any rate, never went far beyond it—he here penetrates deeper and approaches their essences. The "Carnival" is not one comprehensive view, but rather a series of glimpses, showing us nooks and corners of it. The genre, you may say, is small, but you can't deny that the man shows himself great in it, for everything is true to nature, clear in form and exquisite in workmanship.

The pieces were very likely composed from time to time, as persons and events occasioned states of the soul that naturally sought and found expression in music. Afterward he may have meditated how they might be brought together under a common title. Perhaps then he thought of the great carnival life, with all its mummery, intentional and otherwise. But whether he did or not it matters little. Enough that he found a suitable name, and having found it he prefixed to the short pieces of which this work consists a preamble, which leads as it were into the midst of the crowd.

It starts with a quasi maestoso; the doors are thrown open, the masks called in. The più moto seems to picture the rushing and whirling of the crowd. Other themes which occur we shall meet again in the finale. The piece serves its purpose well; it transports the hearer into a state of mental excitability which prepares him for the reception of the many and various impressions from the characters and scenes which are about to pass before him in quick succession: clownish Pierrot and capering Harlequin, graceful, nimble footed Columbine, with foolish, amorous Pantalón,

and by the side of this light brained crew characters of deeper import—first of all, Eusebius and Florestan, the representatives of Schumann's dual nature, which he, like so many thinking and observing men, had recognized and tried here and in other works to give voice to. The former is tender, mild and an enthusiastic dreamer; the latter wild, impetuous and fantastic.

Then there are two female masks—Chiarina, that is Clara Wieck, and Estrella, that is Ernestine de Fricken—whose place of residence is immortalized in these pieces. The last named lady, to judge from allusions in Schumann's letters, seems to have had for some time a strong hold on his heart. Why the connection was broken off (1836) cannot as yet be explained, as circumstances, Wasielewski says, do not permit the matter to be discussed. Chopin and Paganini are also among the company, not to mention a coquette and a lady and gentleman discoursing during a promenade; but all is so characteristic that it is as unnecessary as useless to say more about it. To play or hear them once is better than volumes of description.

Before concluding with a few remarks on the finale I wish to say a word or two in reference to the four notes on which the pieces, with a few exceptions, are built. Here it is to be kept in mind that the German names do not always coincide with the English ones, and that the succession of letters is sometimes the one found in Schumann's name, S C H A, and at other times the one in the name of the town Asch.

During the pause a great bustle is going on; there is a hurrying to and fro, everyone hastens to join his standard and prepare for the fight. And now begins the "Marche des Davidsbündler contre les Philistins." It is the climax of the piece. Exuberance of youth and faith in their good cause animate the valiant band of the Davidsbündler, and we are not a moment doubtful as to the final fate of Philistinism. "Philistinism!" exclaims Matthew Arnold, "we have not the expression in English. Perhaps we have not the expression because we have so much of the thing. At Soli, I imagine, they did not talk of solecisms; and here, at the very headquarters of Goliath, nobody talks of Philistinism." Matthew Arnold gives such an excellent definition of Philistinism and its opponents that I cannot do better than transcribe his words: "Philistine must have originally meant in the mind of those who invented the nickname a strong, dogged, unenlightened opponent of the chosen people, of the children of the light. The party of change, the would-be remodellers of the old traditional European order, the invokers of reason against custom, the representatives of the modern spirit in every sphere where it is applicable—regarded themselves, with the robust self confidence natural to reformers, as a chosen people, as children of the light. They regarded their adversaries as humdrum people, slaves to routine, enemies to light, stupid and oppressive, but at the same time very strong." Now, knowing the contending parties, let us follow the course of the battle. The onslaught of the Davidsbündler is effective; the Philistines, represented by the old-fashioned Grossvateranz mentioned in the "Papillons," are dismayed, and to all appearance in a sad plight. Compare the easy self complacency of the air in the "Papillons" with the pitiful appearance it makes later.

Still, they are not beaten yet, they gather up their strength; the air, which is at first scarcely recognizable, becomes louder and more distinct. There can be no doubt about their pluck. But the Davidsbündler are more than a match for them; one hears their jeering and frolicsome rejoicing at the discomfiture of the Philistines. And now they form their lines again for another bout, which has the same result, and the whole terminates with the complete triumph of the Davidsbündler.

Marches, as everyone knows, are generally in common time; here we have one in 3/4 time. Reissmann believes that it was not so much the Grossvateranz as a happy impulse of feeling which determined Schumann to choose this measure. The signals of the sixteenth century, he says, make one suppose that the marches of that age were in triple time, which supposition gains strength by the fact that when the foot soldiers were led to the assault the drum repeated regularly five beats, from which one can infer only that it was triple time, viz., four quavers and one crotchet. This is Reissmann's opinion, and very likely correct, although the five beats may be just as naturally distributed in 2/4 time, viz., two crotchets for the first bar, two quavers and one crotchet for the second.

It seems that Schumann did not incorporate in the "Carnival" all the pieces which he composed on the four letters, as three other pieces marked 1835 are to be found in the "Album Leaves." They are No. 4, Waltz (Pauer's edition, p. 1003); No. 11, Romanza (p. 1014); No. 17, "The Elf" (p. 1026). Wasielewski is of opinion that No. 6 of the "Leaves of Different Colors" also belongs to these pieces, and although marked 1836 was very likely composed at the end of 1834 or at the beginning of 1835.

(To be continued.)

The First Lecture.—Mr. Frederic Dean's first lecture on the programs of the New York Symphony Society will be given at Music Hall on November 10, at 11 A. M.

Correspondence from Germany.

BONN-A-RHINE, September 21, 1892.

OWING to indisposition I was obliged to interrupt my voyage at Mayence. Richard, is, however, himself again. Yesterday morning I entered upon my trip on the waters of the classic Rhine. The most beautiful weather favored us all day. Jupiter pluvius was hiding, perhaps on account of the ascendancy of Pluto cholericus.

Numerous Americans were on board of the vessel, notably a fine vocalist, Miss Ella M. Powell, of Atlanta, Ga., a former pupil of Errani. From many towered and many bridged Mayence to Bingen, celebrated in poetical and musical lore, the banks of the Rhine grow gradually to mountainous proportions. As we approach Rüdesheim the scenery becomes excitingly interesting. Vine clad hills, craggy rocks, stately castles, moss and ivy covered ruins greet us from all directions and this ever changing scene lasts seven hours. O Rhine, where is thy equal? Mythology, history, poetry and music have added their mites to make you a river divine. In sight of the Neiderwald Denkmal the passengers sing pathetically the Schneckeburger-Wilhelmsche "Wacht am Rhein."

The villagers emerge from their habitations and lustily cheer us, and thereby create a veritable "Feststimmung." As the "Lorelei" rocks come into view the well-known folk song "Lorelei," words by Heine and music by Silcher, is called into requisition. An American asked me why do Germans sing, when jovially inclined, "Ich weiss nicht was soll es bedeuten, das ich so traurig bin." Past Andernach, immortalized in Longfellow's "Hyperion," we reach the spot associated with the Rhine-daughters fairy tale. Early in the afternoon Bonn is reached. My first visit is to Bongasse No. 20, the house where the great master Beethoven was born. The corridor is wide and cheerful. The former dwelling apartments of the Beethoven family are on the second floor of the house, and the garret (Dachstube) wherein Beethoven was born is immediately above it, and both face the little park-like garden in the rear of the building. The living apartments of the Beethoven family and several rooms facing the Bongasse contain the Beethoven museum. It consists of a number of original letters of Beethoven (in one he states "Ich bin kein Knicker!" i. e., miser), many musical manuscripts, the unsightly ear trumpets, the different casts of his face and hand, engravings, oil paintings and busts, too; the oil portrait of Therese von Brunswick, the beloved of Beethoven, a portrait of his mother, the bust of Alexander Thayer, the Beethoven biographer, and last, but not least, the large photo of Sarasate, with hands in his pockets! Sapienti sat!

While examining the masks I was forcibly reminded of Johann H. Beck, of Cleveland. He has many features in common with Beethoven, as also the "Furor teutonicus," which in times past has caused earthquakes within the Cleveland fraternity.

The Beethoven statue upon the Münsterplatz is perhaps the coarsest conception of Beethoven extant; while the monument of Schumann in the Friedhof is ideally conceived and superbly executed.

DRESDEN, September 28, 1892.

At Kassel I stopped long enough to visit the Spohr house and the Spohr monument.

The Spohr house is a one story and a half building in the rear of a beautiful garden. It is soon to make room for a business block. The Spohr statue is near the Hof Theatre and is a fine work of art. At Halle, the birthplace of Handel, and where his "Messiah" was first produced in the Marktkirche, a colossal statue in the market place is erected to his memory.

The Dresdener delight in calling their city Elb-Florence. Beyond doubt Dresden is one of the most beautiful cities in Germany. The view from the Brühl-terrace upon the Elbe, the grand bridges, the magnificent buildings, with the mountains of the Sächsische Schweiz as a background, is beautiful; to the right of the Royal Theatre is the statue of Carl Maria von Weber, modeled by Rietschel. In the Galleriegasse is the house where Weber dwelled. His rooms serve now the profane use of tailoring. His grave is in the Neustädter Friedhof. I visited also the birthplace of Theodore Körner. The song writer Julius Otto lived here, too, and a beautiful statue of Otto is to be found upon the George-platz. In the Hofkirche I heard the grand organ, the last one, the famous Silbermann build. To be sure, I did not neglect to see the Sixtine Madonna, the Madonna by Murillo and St. Cecilia by Dolci. This ends for the present my musical rambles. My next letters will be devoted to the musical affairs of Berlin.

BERLIN, October 6, 1892.

We are now upon the threshold of the musical season. The popular Sunday evening concerts of the Philharmonic Orchestra, under the direction of Rudolph Herfurth, were resumed October 2, at Philharmonic Hall. The burden of the program was "Jubel" overture by C. M. Weber; prélude du poème biblique "Le Déluge," by Saint-Saëns; Vorspiel "Lohengrin," by Wagner; Balletmusik "Boabdil,"

by Moszkowski; overture, "Tannhäuser," by Wagner; "Wotan's Abschied und Feuerzauber," by Wagner; Overture "Mignon," by Thomas. Herfurth conducted conscientiously and brought out in relief the additional conception of the works.

The Symphonie-Abende of the Königliche Kapelle were resumed Monday evening, October 3. Weingartner is the director. The papers credit him with having restored the lost prestige of the organization.

The main works interpreted were four "Sätze der Des-dur Suite," by Bach; Mozart's Es-dur symphony, and F-dur symphony by Beethoven. Weingartner deviates from the current conception of Mozart. There is too much contrast between forte and piano. The finest feature of the Kapelle is to my mind the singing of the instruments.

This week the Bechstein recital hall is being dedicated. Three evenings are reserved for that purpose. October 3 Hans von Bülow gave a piano recital; October 4 Brahms appeared in connection with the Joachim Quartet, and last night Rubinstein played. Your correspondent having just arrived in Berlin was unable to secure admission.

Yesterday Heinrich Ehrlich celebrated his seventieth birthday. All daily papers are noting the event, and offer the Jubilar hearty congratulations. It is conceded that Ehrlich is one of the best teachers "des Vortrags klassischer Meisterwerken" in Berlin. Reisenauer is to play here next week.

VON ESCHENBACH.

A Chicago "Feature."—Director Sousa played as one of the attractions of the opening concert at the Auditorium last Monday evening his new march "The Belle of Chicago." There was a broad smile all over the house before the composition was finished. Mr. Sousa evidently regards the Chicago belle as a powerful creature, with the swinging stride of a giant, a voice like a fog horn and feet like a sugar cured ham, for there was an overpowering amount of brasses and solid, emphatic forte effects. Of course Mr. Sousa cannot be expected to become fully acquainted with the peculiarities of the Chicago belle in the few visits that he has made here. But some time during the winter, so that he may tone down his opinion of the lady, let him write something neat but not gaudy, where by delicate nuances and an abundance of pianissimo passages he may give us the Chicago belle as she is—a dainty, sweet tempered, gentle voiced, altogether lovely creation, with feet like those of a Chinese society lady, and a natty walk that would grace any bit of charming femininity. His Monday night march ought to be rechristened "The Belle of St. Louis."—Chicago "Evening Post."

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Mr. Sapio Will Go, Too.—Romualdo Sapio has accepted the position as musical director of the De Vere-Campanini-Remenyi Concert Company. He will, however, remain at the National Conservatory of Music until its close, May 1893.

A. Haas' Pupil.—Prof. Reno B. Myers, of the Broad Street Conservatory, Philadelphia, recently played with great success at a faculty concert. Professor Myers was a pupil of Dr. H. H. Haas, now of the Danville (Va.) College, and his success speaks well for his instructor.

For Mrs. Burch.—Mrs. Anna Burch, the oratorio singer, received this week from the musical librarian at Buckingham Palace a facsimile of the original manuscript score of Handel's "Messiah" (the only one in existence), written by the composer himself in 1701.

To Sing in Trieste.—Miss Margaret Reid, whose contract with Messrs. Abbey & Grau was cancelled on account of the burning of the Metropolitan Opera House, has closed an engagement for grand opera in Trieste.

An American Abroad.—Still another of our American bred songstresses, Miss Sophie Traubmann, has come to the fore and is meeting with marked success in European opera houses. She sang in London during the late successful Wagner season, and has been engaged by Sir Augustus Harris for his coming season of Italian opera.

At present she is under engagement at the Hamburg Opera House, made her first appearance in the part of "Sulamith" in Goldmark's "Queen of Sheba," and according to the press criticisms has made a great success. Miss Traubmann received her musical training in this city, and is indebted for much of her present success to the intelligent guidance and artistic influence of her last teacher, Frida de Gebele Ashforth.

Miss MacCall.—Miss S. Cristine MacCall is another pupil of Fiorenza d'Arona who is rapidly gaining recognition from the musical world. She is solo contralto of the First Reformed Church at Newark, and is in great demand at concerts. The following is a notice of her singing at a recent concert in Worcester, Mass., copied from the Worcester "Light":

Miss MacCall has a rich contralto voice of great compass and mel'ow quality. Her high notes are taken with ease and remarkable clearness, and her lower notes are deep and resonant. She is a pupil of the celebrated prima donna Mrs. Fiorenza d'Arona.

A Contemporary of Dvorak.—Franz Zdenko Skuhersky, a talented Bohemian composer, died on August 19. He was born in 1830. His operas and church music have distinct claims to public recognition.

Marquardt at Chicago.—Mr. John Marquardt has been appointed second concert master of the Thomas Orchestra, and is now located at Chicago.

Mr. Henderson's Lectures.—Mr. William J. Henderson will give a lecture on "Musical Form" at the Brooklyn Institute, on November 23, assisted by the Beethoven String Quartet and a pianist not yet selected. He will also give two lectures before the Pittsburg Art Society on "The Beginnings of Modern Music" and "The Spirit of Music," on the evenings of November 16 and 17.

Fursch-Madi Located.—Mrs. Fursch-Madi is now located at 129 East Sixtieth street.

Jean de Reszke's Voice.—Dr. Holbrook Curtis, the physician who attended Jean de Reszke in this country, and who spent the greater part of the summer with the famous singer at his home in Russia, has this to say of his patient:

"I am in a position to contradict absolutely the ridiculous stories which have been published in regard to Jean de Reszke's throat and his alleged loss of voice. I spent five weeks during July and August with the brothers De Reszke, and during that time Jean's voice was in as good condition as I had ever heard it. The facts of the matter are briefly these:

"During his engagement in London last spring the famous tenor contracted a severe cold which settled upon his left lung as a peri-bronchitis and which did not readily break up. As I had attended him in New York I was asked by his physician to look him over, and after doing so we decided that it would be better for him to go at once to the mountains. He accordingly went to Mont Doré, in Auvergne, where he took the regular three weeks course of bathing, inhalations and mountain climbing, which completely cured his bronchitis and put him in magnificent

voice. The larynx was not involved, even during his illness in London, and at no time was there anything in the nature of a tumor in his throat. The statement that an operation was performed upon his throat is utterly false. I operated upon Tachernoff, the Russian baritone, at the invitation of Dr. Joal, of Paris. Jean de Reszke was present during this operation, and this fact is the probable foundation of the statement that he had undergone treatment.

"Jean de Reszke's failure to sing in Vienna was not owing to any impairment of his voice, but solely because it was found impossible to mount the opera which had been advertised with the costumes and scenery from the opera house in Warsaw, and the orchestra from Warsaw could not obtain permission from the Czar to appear in that city. De Reszke was not willing to attempt a Polish opera with Austrian scenery and a German band, and the engagement was therefore broken.

"About a week ago I received a letter from Jean de Reszke, in which he said that he was about to conclude negotiations to sing in the Paris Opera House this winter, and also to sing for three weeks at Monte Carlo in 'Tristan.' He wrote that his voice was in exceptionally fine condition, and in general health he was as well as he had ever been in his life."

When asked if the rumors concerning De Reszke's engagement to marry the Comtesse de Mailly were true, the physician said that the engagement had been formally announced some time ago, and that he attended a breakfast in Paris given by Jean de Reszke to introduce his fiancée.—"World."

Melba and the Colonel.—Mrs. Melba has issued a card requesting that all communications relating to professional engagements should be addressed to her personally at the Savoy Hotel. This means that one more prima donna has quarreled with her agent. Mrs. Melba's agent, up to a month ago, was Colonel Mapleson. The veteran impresario took a fatherly interest and pride in the beautiful songstress. He went outside his contract to thwart the inclinations of her big Australian husband, and took a useful part in the delicate negotiation which resulted in the abandonment of Armstrong's divorce action against Melba and the young Duke of Orleans. Now the colonel and the diva are separated by the yawning chasm which divides a plaintiff and defendant in a lawsuit for damages for breach of contract. The case has not yet reached the courts, but it will be difficult to keep it out. Colonel Mapleson has written the contract apparently in proper form, but Mrs. Melba says it does not mean what it purports to set forth.

Miss Nora M. Green.—Miss Nora M. Green is to be assisted this season by Miss S. C. Morris, a graduate of the Royal Conservatory of Dresden, a pupil of Moszkowski, Nicodé and Scharwenka. Mrs. Annie Cary-Raymond is one of her sponsors in this city. The young lady is rarely gifted musically.

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NOTICE.—The New York College of Music will remain open during the entire summer.



The Remenyi Concerts.—The Remenyi Concert Company gave two very successful concerts at the Harlem and Twenty-third street branches of the Y. M. C. A. on Thursday and Friday of last week, this program being given:

Duet, from "La Traviata".....Verdi
Miss Methot and Mr. Marshbank.
Song, "The Two Grenadiers".....Schumann
Mr. Marshbank.
Violin solo, "Othello".....Ernst
E. Remenyi.
Soprano solo, aria from "Barber of Seville".....Rossini
Miss Methot.
Violin solo—
"Chorale Nocturne".....Chopin
"Zapateado".....Sarasate
E. Remenyi.
Piano solo, "Rhapsodic Hongroise, No. 12".....F. Liszt
Miss Sage.
Ensemble, "Ave Maria".....Gounod
For soprano, baritone, piano and violin.
Miss Methot, Miss Sage, Mr. Marshbank, Mr. E. Remenyi.
Violin solo, "Caprices".....Paganini
Mr. Remenyi.
Vocal duet, "May Song".....Reinecke
Miss Methot and Mr. Marshbank.

Mr. Remenyi made an excellent impression, as did Mr. Marshbank, whose fine singing won him much applause.

Atlanta Artists.—The first of the series of concerts to be given in Atlanta under the direction of the Phillips & Crew Company was given Thursday evening of last week, when the following program delighted the large audience present:

Song, "Twilight".....Buck
The Mozart Quartet.
Piano.....Album Leaf, op. 18.....Liebling
Etude Carac éristique.....Ravini
Mrs. Cara F. Hinman.
Soprano solo, "The Enchantress".....Arditi
Miss Hattie M. Jones.
Violin, Fantaisie Caprice.....Vieuxtemps
Mr. Harold G. Simpson.
Piano.....Scherzo.....Schubert
Minuet.....Boccherini-Joseffy
Mr. I. N. Mayer.
Song, "Remember, Now, Thy Creator".....Rhodes
The Mozart Quartet.
Piano, Capriccio Brillante, op. 22.....Mendelssohn
Mr. I. M. Mayer.
Orchestral part, second piano, Mrs. Cara F. Hinman.
Soprano solo, Lullaby (with violin obligato).....Strelzki
Miss Hattie M. Jones.

A Boucher Concert.—The following is the program of a concert recently given in Rochester by Mr. and Mrs. F. Boucher, of that city, with the assistance of F. W. Wodell, baritone.

Sonata, op. 13, violin and piano.....A. Rubinstein
Andante religioso.....Thome
Hungarian Dance.....Brahms
Song, "Where the Lindens Bloom".....D. Buck
F. W. Wodell.
Concerto, op. 64.....Mendelssohn
Song, "Forever and Forever".....Tosti
F. W. Wodell.

Fantaisie brillante, "Carmen".....Hubay
Grand duo, "Don Juan".....Vieuxtemps
The Arion's Concert.—The Arion Society will give a charity concert in Music Hall next Sunday evening. They will be assisted by Miss Maud Powell, Miss Lillian Blauvelt and an orchestra of sixty. The "European" chorus will give its most successful a capella numbers, and the entire society will unite in singing Schubert's setting of the Twenty-third psalm and Rubinstein's "The Morning."

This will doubtless prove a most interesting occasion, and all lovers of the male chorus should attend.

A Strong Combination.—Clementine De Vere, Italo Campanini and Edouard Remenyi have made arrangements for an extended concert tournée, to begin late in the spring of '93. The principal territory to be covered will be the Northern Pacific Coast, Puget Sound and California. Mr. Henry Wolfsohn will be the manager, and will commence to book the company at once. Australia is also thought of as a prospective point.

The Haydn Reorganized.—The reorganization of the officers, was accomplished the other day: Col. A. P. Ketch-Haydn Society, under the management of the following um, president; William Crocker and Dr. Charles Kenny, vice-presidents; Adrian Peele, secretary; Charles Gilbert, assistant secretary; O. McClintock, treasurer; George Cole, librarian, and W. L. Fagin, assistant librarian. Rev. Dr. S. H. Virgin, Rev. Dr. Bridgman and Mr. Wilcox con-

stitute the board of directors. E. B. Kinney, Jr., is the musical director. The object of the society is to encourage the study of music.

American Conservatory Concert.—The first recital of the season was given by the American Conservatory of Music at Chickering Hall, Chicago, Wednesday evening, October 5, before a large audience. The soloists were Harrison M. Wild, pianist, and Mrs. Ragna Linné Stroble, soprano. Mr. Wild's playing was finished and brilliant. Mrs. Stroble is a new acquisition to the faculty, and her singing was a surprise to all. She has a very large, full mezzo voice, and sings with great dramatic effect.

A Successful Lecture Recital.—Mr. Harry Pepper gave his new lecture recital, "An Evening with Oratorio and Ballad," on Thursday evening of last week in Hardman Hall. The audience was a large and appreciative one and warmly greeted Mr. Pepper on his first appearance. He made a few remarks on the origin and purpose of the oratorio and gave a number of selections from Handel in excellent style. The "Total Eclipse" from "Samson" and "Thy rebuke has broken his heart," from the "Messiah," were sung with much feeling and expression, and the stirring "Sound an alarm," from "Judas Maccabeus," won for him a most enthusiastic encore.

The second part of the program was devoted to the ballad, and to the greater part of the audience was perhaps the more interesting, and included half a dozen ballads in Mr. Pepper's finished manner.

Mr. Pepper's voice is still full and strong, but there is a perceptible straining sometimes in the upper notes.

A Buffalo Club.—The program decided upon for the Ladies' Afternoon Musical Club, of Buffalo, this winter has finally been decided upon as follows:

November 8—Miscellaneous.
November 22—Mendelssohn.
December 6—Beethoven, Hindel, Haydn.
December 20—Miscellaneous.
January 10—Massenet, Nicodé, Godard.
January 24—Schumann.
February 7—Bennett, Henselt, Reinecke, Rheinholdt.
February 21—Miscellaneous.
March 7—Tchaikowsky, Moszkowski, Grieg.
March 21—Rubinstein, Wagner, Brahms.
April 4—Bach, old English school.
April 18—Miscellaneous.
May 3—Nevin, Spicker, Paderewski.
May 16—Request program.
—Buffalo "Courier."

The Symphony Program.—At the first concert of the Boston Symphony Orchestra, to be given at Chickering Hall, next Thursday week, the following program will be given, with Mrs. Emma Juch as soloist:

Overture, fantasia, "Romeo and Juliet".....Tchaikowsky
Aria, "Ocean! thou mighty monster," from "Oberon".....Weber
"Queen Mab Scherzo," from the symphony.....Berlioz
"Romeo and Juliet".....Liszt
Song with orchestra, "Loreley".....Liszt
Symphony in D minor, No. 4.....Schumann

At the New England Conservatory.—The fifth faculty concert at the New England Conservatory was given Thursday evening of last week by Messrs. Carl Faelten and Emil Mohr, with analytic comments by Mr. Louis C. Elson.

Dvorak Will Conduct.—The Cecilia announces four concerts during the coming season at Music Hall, Boston, as follows: November 30 will be given for the first time in Boston Dr. Antonin Dvorák's "Requiem," with full orchestra, and an opportunity will be also given in this work to hear some of the solo singers newly arrived in Boston. The distinguished composer has consented to conduct the performance in person. January 26, miscellaneous concert of favorite pieces by Grieg, Rubinstein, Rheinberger and others, and also a new cyclis of songs and chorus, with piano and violin accompaniment by Max Bruch. Miss Maud Powell, the violinist, and Messrs. W. J. Winch and Max Heinrich have been engaged for this concert. May 11, a Shakespeare concert.

The Teachers Played.—A faculty concert was given at the Danville (Va.) College on the evening of October 21 by Dr. H. H. Haas, the director, and Misses Clara Orr, Guenant and Blackwell.

He Broke the Record.—At a contest at a local dime museum on Saturday J. M. Waterbury, "champion long distance piano player," played for seventeen consecutive hours without removing his hand from the piano.

At the New York College.—A students' concert of the New York College of Music, 128 and 130 East Fifty-eighth street, will be held Friday evening at 8:15 o'clock at the college hall. Mr. Alexander Lambert, the director, has arranged a very interesting program.

Dayton Chamber Music.—Miss Idelette E. Andrews, with the assistance of G. H. Marateller and Emil Zwissler, will give a series of three chamber music concerts at her studio, Perry and First streets, Dayton, Ohio.

A New National Hymn.—A new national hymn, "God Bless Our Land," was given at the Brooklyn Columbus celebration; the words are by Bernard O'Donnell, set to an arrangement of Gounod's "Gallia."

Hill Gets the Casino.—The negotiations which have long been pending between the Aronsens, representing the

stockholders of the Casino Company, and J. M. Hill were ended at about midnight on Saturday. There were some little things about which Manager Hill and the Casino Company could not agree, but which were at last amicably arranged. The Aronsens will remain in charge of the Casino, representing the stockholders, and will receive as compensation for the theatre a certain percentage of the gross receipts, while Mr. Hill will receive the balance.

"The Fencing Master," which plays this week in Washington, will go to Boston for two weeks, beginning October 31, at the end of which time it will come to the Casino, opening on November 14 for an unlimited run. It has also been arranged between the Aronsens and Mr. Hill that another opera by De Koven and Smith shall follow "The Fencing Master" at the conclusion of the run.

The Casino's present vaudeville entertainment will be withdrawn after the performance on Saturday, November 5, and the house will remain closed during the following week.

Another Sunday Concert.—The Italian Orchestral Society will give a series of concerts at the Lenox Lyceum Sunday evenings, the first one being given on Sunday last, Mrs. Ida Klein and Mr. Victor Clodio being the soloists. A number of novelties were on the program, and the conductor, Filoteo Greco, had his men well in hand.

The New Marine Band.—Sousa's New Marine Band will give a concert at the Broadway Theatre next Sunday evening.

He Sings High F.—Mr. Narvale de Sperati, a young Italian tenor, has arrived in this city. Mr. Sperati's special claim to consideration is his ability to sing high F.

Mr. Donaghey's Musicales.—On the 20th inst. at his residence on Forty-seventh street Mr. James Aloysius Donaghey celebrated his twenty-eighth birthday by the sixth of a series of charming musicales which have become a feature of his home life during the past year. A business man and by no means a man of wealth, few professional musicians in this city are doing as much for music as this young dilettante, whose enthusiasm and energy are the surprise of all who know him. The program of the last performance included selections from Gottschack, Beethoven, Bizet, Tosti, Schubert, Van der Stucken, Strauss, Millard, and selections from "Norma," which were for the most part admirably rendered. Mr. Donaghey has a warm sympathetic baritone voice, which he is cultivating under Perry Averill.

A Famous School.—The Margaret Delle Sedie School of Vocal Music is now located at 30 Rue de Saint Petersburg, Paris.

A Popular Composition.—"The Advance and Retreat of the Salvation Army," by Charles J. Orth, which was played last summer by Gilmore's Band with great success, was played by the New Marine Band at the Chicago celebration; it is also written as a piano solo. Mr. Jos. Flanner, of Milwaukee, is the publisher.

A Royal Musician.—The Queen of Belgium, according to foreign papers, has considerable talent for musical composition, and devotes the greater part of her leisure time to musical study. She improvises often, and when an accidental combination pleases her particularly preserves it at once by writing it out in notes. Recently the royal musician purchased several phonographs to assist in the work of preservation. These are placed in the neighborhood of the piano when she plays.

New York German Conservatory of Music,

5 & 7 West 42d St., near Fifth Ave., New York.

L. G. PARMA, Director.

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To Honor His Memory.—"Le Ménestrel" says that in Florence there is a suggestion to erect a commemorative stone on the front of the house formerly inhabited by the wonderful poet and inspired musician Luigi Gordiniani, who has so justly been named the Schubert of Italy. It seems, however, that this project is not new. Five years ago we heard from Florence that the Musical Institution proposed, at their own cost, to erect a memorial to this great artist, whose name is so popular in Italy, and whose canzonetti and stornelli have been translated into almost all languages.

In 1887 an authorization was sought from the municipality; since then the promoters of the scheme have without doubt been reflecting on the consequences likely to follow such an undertaking. They have not yet received an answer to their petition, and during this time a controversy has arisen in the journals of Florence between Gordinianists and anti-Gordinianists.

Who would have believed that there are anti-Gordinianists? The controversy recalls the facts of the old quarrel between the Guelphs and Ghibellines, and it seems to have been not less sharp and lively.

There is in the "Domenica Fiorentina" an article signed under the name of "Yorick," which barely conceals the name of Mr. Ferrigni, one of the best critics of Italy; an article full of nerve and spirit, in which the writer tells the fate of those who do not understand the grace, charm and poetry of the splendid compositions of Gordiniani. The writer expresses great surprise at the opposition which meets the well merited homage about to be rendered to this great artist. It is to be hoped, however, the controversy will not prevent the erection of the memorial. The following incident will give an idea of the value of Gordiniani's work. It occurred in Paris in 1849, a few months before Chopin died. Already attacked by the illness which was the cause of his death, the illustrious pianist went very little into society. However, one evening he met Prince Poniatowski, who loved, it is said, to shine as a drawing room singer. The prince made himself heard indeed, and among other things he sang one of Gordiniani's most pathetic melodies, "O Santissima Vergine Maria." Chopin, struck by the beauty of this noble inspiration, applauded vehemently and begged the singer to repeat it, and when the latter yielded to his desire and sang it a second time, Chopin asked for it a third.

London Pianists.—Among the pianists who will give recitals in London under Mr. N. Vert's direction during the coming musical season are Mrs. Sophie Menter, Mrs. Stepanoff, Miss Eibenschütz, Miss Adelina de Lara, Mr. de Pachmann, Mr. Sapellnikoff, Mr. Siloti, Mr. Lutter, Mr. Reisenauer, Mr. Albeniz and Master Otto Hegner.

To Sing in London.—Maria Duma has been engaged by Lago for his season of Italian and English opera at the New Olympic Theatre.

An Ancient Relic.—The program, dated 1820, of the first concert ever given by the Abbé Liszt was sent to the musical exhibition at Vienna. The event took place at Oldenburg, and the music included Ries' second piano concerto and an impromptu fantasia upon a theme furnished by one of the audience. The program ends with the following appeal: "To the nobility, the military and the estimable public: I am Hungarian, and I do not know a greater happiness than to offer devotedly to my dear country, before my departure for France and England, the first fruits of my education and instruction. That which I lack in maturity and experience I wish to acquire by incessant work, which may perhaps one day procure me the immense pleasure of figuring among the celebrities of this great country." It was doubtless partly owing to this patriotic appeal that directly after the concert several Hungarian noblemen subscribed the funds necessary for Liszt's studies for some years.

Nonconformists and Music.—For more than two centuries it has been a fundamental principle of the Nonconformist conscience that all instrumental music on Sundays is sinful, even when used for a "religious purpose." Bishop Earle, in his portrait of a rich "Nonconformist" lady in 1628, says that "she suffered not her daughters to learn on the virginals, because of their affinity with organs." The fathers of nonconformity in their first admonition to Parliament in 1570 gravely informed the Lords and Commons that "organ players came from the Pope, as out of the

Trojan horse's belly, for the destruction of God's kingdom," which was their convenient synonym for Presbyterian Nonconformity. "That old serpent, Pope Vitalian," said the Nonconformist ministers, "brought up organs," and "two other monsters, Popes Gregory and Gelasius, inspired by the devil," were the authors of "Plainsong and Pricksong."

When the Nonconformist conscience, some seventy years later, had a Parliament completely at its own disposal and eager to satisfy all its demands commissioners were sent all over England to destroy the organs as "abominations" in the sight of the Lord. Evelyn said in 1654 that they were then "almost universally demolished." Anyone who wishes to know something in detail of the Nonconformist campaign against music on Sundays should read the entries in the "Journal of Will. Dowling," "the Parliamentary Visitor," who laid waste the Suffolk churches in 1643 and 1644. Dowling had a warrant from the Earl of Manchester for demolishing pictures, painted glass, superstitious images and organs.

The objection of the Nonconformist conscience to musical instruments did not stay at organs, but was extended to fiddles and harps. The drum was almost the sole instrument which was not Babylonish and anti-Christian and could be heard with no uncomfortable scruples. Neither did that curious conscience object simply to the use of the harp and the fiddle upon the village green after the common evensong upon Sunday afternoons, but objected to them even upon the week days. To be a harper or a fiddler was ipso facto to be a sinner. Any money earned by playing the harp or viol was the "wages of iniquity."—The "Saturday Review."

A New Ballet.—Jean Roujeron, the librettist, and Frederick James Jennings, the clever young musician with Justin Browne & Co., piano manufacturers, Euston road, London, are collaborating on a ballet, or rather "ballet opera," to be produced in New York within a few months. The plot is by D'Elmard, of Vienna, the title of the work being "Les Sirènes," and the characters mythological. The work will take about an hour and a half to perform, which is rather too long. "Jean" Roujeron is a lady who has acquired much reputation as a librettist. This is not Mr. Jennings' first effort in this direction, several of his compositions having been received with much favor in London. He is a member of the College of Organists.

Russian Folk Songs.—In regard to the remarks in the "Tribune" of last Monday concerning Mrs. Lineff's project for giving illustrated lectures on Russian folk songs that lady writes:

Without detracting anything from the great merits of Agnèv-Slaviansky as a conductor and the efficiency of his choir I should like to point out that there is a great difference between his aim and mine. His choir performed in a very striking manner various pieces, Russian folk songs, arranged in such a way as to show off his choir in the best possible light. For my part I want to make known the real Russian song as it is sung among and by the people. What I propose to do was never attempted before, neither in this country nor in any other. Even in Russia, where the study of folk songs was carried on during the last ten or fifteen years with unsurpassed zeal and musical thoroughness, such systematic lectures, illustrated by means of soloists and chorus, are quite a novelty, and I receive every day congratulations from the best Russian musicians.

The want of purity in Slaviansky's performance from the national point of view was forcibly pointed out by one of the English musical critics. But this was not the fault of Slaviansky; it was rather a consequence of want of exact knowledge of how the people sang their songs. In former days all the collectors of Russian folk songs thought it quite sufficient in case of part songs to note down the leading voice and to arrange the other voices according to the usual rules of harmonization. The oldest collections of Russian folk songs like "Pratch," "Kirsha-Daniloff," &c., were all made on the same plan, and when faithfully reproduced did not sound a bit like the real Russian song—it seemed that all the life, the emotion, the soul of the song had gone.

A lot of sporadic attempts were made to solve this difficulty. But the most successful and the most thorough study in this direction was made by J. Meigounoff, a very talented pianist and thorough musician. I will use at my lectures many songs as noted down by Meigounoff.—"Tribune."

Another Tchaikowsky Premiere.—Tchaikowsky, the Russian composer of "Eugene Onegin," which Lago is presenting successfully at the New Olympic Theatre, London, is about to produce at the Imperial Opera House in St. Petersburg a new opera called "Iolanda; or, The Daughter of King Renato." Tchaikowsky will act as conductor of this work.

Don or King?—The latest report concerning Verdi's new opera is said to have emanated from Bolto, the librettist. According to this report the subject of the new work is "Don Quixote," not "King Lear," as rumor formerly had it. Verdi himself keeps his work an absolute secret.

Mascagni at Work.—Mascagni's next grand opera "Nero," is to be based on Hamerling's brilliant poem, "Ahasuerus in Rome." Before setting to work on that he will finish two one act operas entitled "Zanetto" and "Vestilia."

A Harsh Criticism.—The critic of the Paris "Temps" seems to be discouraged in regard to the ability of the pupils at the conservatory. Most of the girls who study song have such small, thin voices that sopranini and not soprani seems the correct name for them. The piano pupils fare worse yet. Some day, says the critic, "these young chimpanzees, of whom it pleases the teach-

ers to make infant prodigies, will be put in their proper place; they will be handed over to the owners of museums and exhibitors of trained animals."

The Less Tone the Better.—"Thirty-two pianists at the Royal Aquarium," says London "Truth," "last week simultaneously played piano duets upon sixteen pianos. The result once more proved that sixteen pianos performed in unison produced in a big hall no fuller tone than could be gained by a first-rate pianist upon a single piano."

Kruger Decorated.—Gottlieb Krüger, pianist and harpist, of European reputation, the friend of Spontini, Auber, Berlioz and Wagner, has just retired from his post as Capellmeister at the Stuttgart Opera, after fifty years' service in connection with musical art. The veteran artist received a decoration from the King of Wurtemberg on the occasion.

Massenet's Birthday.—The eminent French opera composer, Jules Massenet, has reached his fiftieth birthday. His father was a tailor who did not prosper in his business. His musical talent he inherited from his mother, who was a teacher. When he was a pupil at the Paris Conservatoire he made his living by playing the kettledrums at the Théâtre Lyrique, at \$13 a month. This place he held six years, but once he came near losing it, when the conductor discovered that he had composed a piece on the drum heads. His cantata "Rizzio" secured him the Prix de Rome for five years, with an income of \$25 a month. His first operas were failures. The "Roi de Lahore," his best work, appeared in 1876.

A Statue to Donizetti.—A movement is on foot in Bergamo to erect a statue to Donizetti at that place. Count Suardi Gianforte is the originator of the movement, and subscriptions should be sent to him. It is intended to dedicate the statue September 25, 1897, the centenary of his birth.

The Last Seidl Concert.

THE last of the present series of Sunday night concerts of Anton Seidl and his Metropolitan Orchestra occurred last Sunday night at the concert hall of the Madison Square Garden. The program consisted of numbers by Goldmark, Tchaikowsky, Wagner and Saint-Saëns. The novelty by the Russian composer was a ballet suite, "Casse-Noisette," which was charming. A humorous piece of orchestral writing, "The Crow," by Bolzoni was also clever. Mr. Remenyi played the E flat nocturne by Chopin, a Sarasate Spanish dance and his own Hungarian hymn, the latter in response to encores innumerable. He was as usual—Remenyi. Miss Rose Soudarska, who was to have played part of the Tchaikowsky B flat minor concerto, was ill and her place was taken at a few hours' notice by Miss Minnie Wetzler, a young pupil of Clara Schumann. In the group of small pieces played by her she displayed excellent schooling and no little finish. She was recalled. Campanini sang Beethoven's "Adelaide" and "Sweetheart, good-bye."

Music.

One man's idea about its general interest. Is he right or wrong? Why?

"WE wish you might send us something of more general interest than music," wrote one of our editors recently to a distinguished writer whose musical zeal led him to fill his well paid column with paragraphs of musical import.

Let us see!

What is that millionaire family doing sitting there in that expensive opera box? Listening to music. Why does that street car driver turn his head as he twists his brake in one of the most crowded spots of the Broadway thoroughfare? The strains of a hand organ have caught his ear. See that foreign browed broom seller leaning against a Wall street lamp post regardless alike of trade and dinner as he devours the strains of Ascher's "Alice," played by a poor little street band. Music is shamefully handled at the theatres, but what would the most stirring play seem without its orchestra? Music is the bait by which the worldling is caught in the churchly net of today. Music in the park is the poor man's holiday, vacation, summering. They must have music on race course, fair ground, beach, mountain side, Bowery alley and Murray Hill boulevard.

The reception's vapid gabble would fall perfectly flat on ennuied ears but for the sweet strains that envelop the place with an atmosphere of enchantment. Music mingles with the wine at the festal board. The campaign song, the bugle call, the battle march are the inspirations of their respective scenes. Concert and opera feed amusement to thousands of people night after night, week after week, month after month, year after year, with ever increasing power of attraction.

Music is a necessity in schools, in saloons, in kindergartens, in prisons, in churches, in the parlor, on the ranch, at the dance, in insane asylum, hospital, camp and club, on quarantine ship and in the cemetery.

The workingman, the merchant, thief, professor, rector,

belle, farmer, miner, soldier, lover, teacher, baby, dotard and pugilist—all depend more or less upon the influence of music. The band, the player, the singer, the glee club, the orchestra, the "fiddler," are in demand upon every floor where people are assembled together. The very head of the editor who penned that stupid line is scarcely ever from under the musical hood, while his soul is hourly fed at every turn by the sweet influence of which he is unconscious.

"More general interest" indeed! In heaven's name, in what commodity, save that which we eat and wear, may be found so widespread and general an interest? Certainly in no other art; truly in no science.

This editor nevertheless voiced a large sentiment in regard to music. Bathed in its perfume, fed by its inspiration, cheered, tamed, roused, and rested by its strains, enveloped in its glorious atmosphere as in outer air, as a people we do not dream of what we owe music. To sweep it utterly out of our existence for a year or more would be the only effective means of bringing us to a realizing sense of what it is to our lives. We absorb, enjoy, lean upon, devour, reap the benefit of musical exorcism, yet labor under that idiotic delusion that unless technically and actively engaged in its pursuit it is nothing to us, it belongs to the musician alone. We imagine we owe neither deference, attention, allegiance, assistance nor sympathy because not engaged in producing it.

Music to the thoughtless acts the part of the patient, gentle, loving wife showering domestic devotion at the feet of her beef eating and self seeking lord, who swallows his meals, rises from the well spread board, wipes his lips, dons his hat, and without a word, a smile, a caress, a thought even, for the anxiety, trouble, fatigue, talent and loving care of preparation, marches off, his back turned to the genius of all his best comfort. Take from him the gentle ministering hands, who more helpless—more comfortless—than he?

Music occupies a large part in our lives, precious little in our recognition.

We have much to boast of musically, but more for the boast than the music. We have more pride than love in our hearts toward this beautiful mistress of our senses. Music does not occupy that place in the general esteem that such a beneficent force should. There is a covert sneer for the aggressive musician as a "crank." Devotion which in any other walk of life would be branded as "heroism" is smiled over patronizingly or turned off with a joke.

Theatrical managers make caricatures of original scores by the cutting out of men and instruments to save expense. People who would, out of mere courtesy, listen attentively to the poorest reading of dry philosophy or the veriest trash in the newspaper column cannot be made to listen to the most appealing composition unless bound by some superficial tie. Churches do not realize the amount of expense, experience, study, art instinct and patience necessary to produce the beautiful religious strains to which they listen Sunday after Sunday with placid indifference. Shame upon us ingrates that at the recent exhibition of fine arts in the city every art save music had representation! We do pay a modicum of respect to concert and opera because they make a commercial impression upon our pocketbooks, which appeals to our common instinct.

This state of things is largely due to the temperament of the average musician, who is by nature non-aggressive, introspective, sensitive, unbusinesslike, unbalanced, ease loving, self centred, short sighted and impulsively not genially social. Expansive by nature and art training, he talks much but not to the point, and misses many opportunities, makes many blunders which he is too proud (sensitive) to rectify, and allows his high ideals of art standards to make him captious, jealous, churlish. His faults are virtues gone to seed, but they militate against his worldly success just the same as if they were vices.

Above all, he does not realize the value of union, of being banded together, so totters through the weakness of single handed effort. Alone he is in no position to make an impression, to stand high with a power loving public, even with his compeers—even with himself. Professional musical life is characterless, centreless, headquarterless. Music is the only art that to-day in New York is houseless and homeless.

Then the press has never taken music up as it might. Witness the execrable criticism, the stereotyped expression, the half hearted praise and blame, the patronizing dismissal of wholly noble and wholly worthy musical topics, the representatives who are obliged to visit and mete out criticism to cockpit, concert hall, auction sale, caucus, masquerade ball and dog show in one and the same evening.

Musical writing is confined to technical papers and magazines, where it reaches the technical and already enthused alone. Musical discussion is confined to the musical world, not through lack of "general interest," but because editors in common with many people imagine that interest to be lacking save in musical circles. That this is not so witness the opening paragraphs of this article, and think "Is it not so?"

Let the press once take hold of music in the spirit that

it does dress, athletics, scandal, crime and society and the musical interest will be found to be not only "general" but boundless.

Meantime let our musicians unite, unite, unite! Band, concentrate, push, plan, write and first of all establish a musical club house.

FANNIE EDGAR THOMAS.

Vienna Letter.

VIENNA OFFICE THE MUSICAL COURIER,
IX. SCHWARZSPANNERSTRASSE 15,
September 29, 1892.

THE end of the summer season finds the centre of musical interest located almost exclusively in the Music and Dramatic Exhibition, which, however, closes October 9. From a musical standpoint the enterprise has been a very great success, but financially opinions differ. Having just returned from Berlin I missed a good deal of concerts and operas in all languages, but arrived just in time to witness the performance of Mascagni's "Cavalleria Rusticana," "L'Amico Fritz," also of a new opera by Giordano (likewise a protégé of the music publisher Sonzogno) called "Mala Vita" and of an intermezzo for orchestra by Mascagni, "La Dansa erotica," which is sandwiched in between the first and second acts of "L'Amico Fritz."

Mascagni has been received by one and all with the utmost enthusiasm and has really been the "lion of the exhibition." A soprano, hitherto unknown in Vienna, Genora Bellincioni, made a great hit, vocally and dramatically, in "Mala Vita," and carried off the honors of the evening. To-night Mascagni conducts "L'Amico Fritz" for the last time and the Italian opera season closes. After this the Hungarian National Theatre Company, from Budapest, opens for a week and will probably stay to the end of the exhibition.

There have also been some thirty symphony concerts in the large concert hall, under the direction of Prof. Hermann Grädener, with popular prices and covered tables, similar to the promenade concerts in Boston Music Hall. At each of these concerts some well-known composer has conducted one or more of his own compositions. Tschai-kowsky was also invited to direct one of the series, but hearing that popular prices were charged and the hall resembled a restaurant he refused to assist at the concert, for which the celebrated Russian pianist Sapelnikow was also engaged to play. So, after having traveled all the way from St. Petersburg to Vienna, he packed his valise and returned to Russia.

I was enabled to hear some of Moszkowski's compositions (under his direction) and a very fine symphony in C major, op. 37, by the resident composer, Robert Fuchs, and conducted by himself.

The following of Moszkowski's works were heard: Præludium and fugue from the suite op. 49, three movements from the suite op. 1, a ballet suite from his new opera "Boabdil" and finally some orchestrated piano pieces, "Aus aller Herren Länder." Moszkowski was very favorably received on this, his first appearance in Vienna.

Robert Fuchs is a special favorite in Vienna and was received with a perfect tornado of applause at his appearance on the platform. The orchestra did ample justice to his symphony, which has four movements: Allegro molto moderato; intermezzo; graziosa, ma molto lento, quasi adagio; finale, allegro giusto.

At the end of the performance Fuchs was presented with an enormous laurel wreath bearing the colors of the city of Vienna.

I had the pleasure of meeting Mr. Steinert, of Boston, whose collection of old instruments has created a great deal of interest here. Mr. Steinert was glad to see a copy of THE MUSICAL COURIER, as he had not received any since his departure from America. He leaves about October 9 with very pleasant recollections of Vienna and the exhibition. When I asked him whether his youngest son was already married, he replied: "No, but I am."

I called upon Professor Epstein, my teacher, and found that he already had all his time filled and had to turn away quite a number of pupils, among whom a good many Americans. I am to play at one of his concerts in November next, in the Bösendorfer Saal. Leschetizky is still absent and does not expect to return till the middle of October. There are a great many pupils of all nationalities awaiting him here, both old and new ones, and more coming. The winter season of concerts has not yet begun, but it is expected to be a very lively one and full of attractions. I shall refer in detail to this item in my next.

When calling upon Bösendorfer, the piano maker, at his extensive and luxurious warerooms I found him very busy preparing for the winter season.

I also called upon Ignaz Brüll, the pianist and composer, and was most cordially received. His new one act opera "Gringoire," which was first heard in Munich last spring, with Gura, the baritone, in the leading rôle, will be produced here on October 4. At the Theater an der Wien they have re-engaged the well-known tenor, Karl Streitmann, who was so successful in America. He makes his reappearance on Saturday next in "The Mikado." There are quite a number of new operas to be produced at the Imperial Opera, more of which anon. Director Jahn, of

the Opera, recently celebrated his fortieth anniversary as a conductor, which was made the occasion of a great demonstration in his honor.

I have distributed quite a number of MUSICAL COURIERS among the members of the press and other gentlemen who were present at the concert given by the Arion. THE MUSICAL COURIER hardly needs any introduction among professional people here, as I find that its reputation has long since preceded it. Mr. Gutmann, the court music publisher and impresario, received me most kindly. He has the largest music store in Vienna, and nearly all American music students and residents patronize his business. He is extremely courteous and painstaking, and does all he can in the way of giving information and good advice to Americans studying music in Vienna.

Mr. Gericke is still honeymooning in the Tyrol, but is expected back soon to conduct the rehearsals of his oratorio concerts.

Brahms and Goldmark have already returned from their summer vacation, spent in Ischl and Gmünden, respectively.

Rosenthal, the pianist, is also in town and tells me that his entire time for the season is filled. He will probably give a recital in Vienna early in the season.

Eduard Strauss is conducting some concerts with his orchestra in the exhibition grounds, and his brother Johann is hard at work upon a new comic opera.

I have put THE MUSICAL COURIER on file at several of the cafés patronized by artists and by the aristocracy of Vienna.

The Rev. Francis Gordon and Mrs. Gordon, the Scottish Presbyterian minister of Vienna and his wife, have been extremely kind to a very large number of American students staying in Vienna for the past seven years, and Mr. Gordon through his large experience has been enabled to advise many an undecided one as to the proper teacher to choose, and has certainly fully merited the gratitude of all those American musical students whose privilege it has been to come into contact with him.

In conclusion I wish to say that I shall be most happy at any time to give any information to anybody purposing coming to Vienna to study music.

RUDOLF KING.

Prize Essay.

ORGAN SPECIFICATIONS BEST ADAPTED TO MEET THE REQUIREMENTS OF MODERN ORGAN MUSIC.

BY H. H. LAWSON.

THIS is a question which has occupied a good deal of attention among organists and organ builders lately, and as there is great room for improvement in the planning and placing of such an important instrument as the organ the subject is a very appropriate one for an essay.

In the first place, in drawing up a specification it is necessary that there should be a good proportion of 8 feet work or stops of normal tone (generally termed the "diapasons"). These should be voiced to produce a clear, round tone, so as to give a good foundation to the general scheme. Stops of 4 feet and 2 feet tone should be added to these to afford brightness and clearness. Lastly, the mixtures and reeds are introduced so as to complete the "full organ" tone and produce a brilliant effect.

Thus, I have spoken in a general way of treating the manual stops, but will proceed to go into detail in dealing with the pedal department. This is all the more necessary as it so frequently happens that this most important part of the organ is robbed of its necessary variety, and very frequently one stop only has to do duty for all purposes.

In instruments of about thirty registers one frequently sees a pedal organ of three stops, consisting of: 1. Open diapason, 16 feet wood, open; 2. Bourdon, 16 feet tone, wood, closed; 3. Violoncello, 8 feet, wood or metal, open. Such a pedal organ as this, I contend, is inconsistent. Suppose the building be not a very large one, and consequently a great weight of tone not necessary, the following stops would be much more satisfactory: 1. Violone, 16 feet, metal or wood, open; 2. Bourdon, 16 feet tone, wood, closed; 3. Flute bass, 8 feet tone, wood, closed. Let us compare the two. In the first instance the 'cello, 8 feet, is not the counterpart of either the bourdon or open diapason, and thus does not correspond in tone with either. The open diapason is too heavy for use in any but loud passages, and the 'cello is usually the same. We are therefore compelled to fall back upon the everlasting bourdon, so that no variety of tone can be obtained. Now let us analyze the second example, which is claimed to be an improvement. First, we have a violone, which should be of a slightly "stringy" tone (similar to the orchestral double bass), and not loudly voiced. The bourdon I need not describe. The flute bass should be merely the octave of the bourdon and softly voiced. Here we have each stop of the greatest possible utility. The violone, if not too heavy, is of great use to vary with the bourdon, and thus relieve the monotony which is inevitable by constantly using the latter. The flute bass is useful for independent solo work, and plays a useful part in soft passages, which should always be provided for. Should the organ be a larger one I would next introduce the open diapason, 16 feet, then the

'cello, 8 feet, so that our pedal organ of five stops would stand thus: 1. Open diapason, 16 feet; 2. Violone, 16 feet; 3. Bourdon, 16 feet; 4. Flute bass, 8 feet; 5. 'Cello, 8 feet. Beyond this point, and not before, the 16 feet reed should be introduced and then the 32 feet flue stop, which makes a pedal organ of seven stops, large enough for all practical purposes.

I have thus dwelt at some length on the pedal organ, as it is the department where there is the greatest need for improvement, if not an entire revolution.

I next propose to deal with the swell organ, for, although the great is perhaps of more importance, there is most need for improvement in planning the former.

First of all, it is necessary to have a bourdon, or stop of 16 feet tone, which may, in most cases, consist of 8 feet stopped pipes. It should run through the entire compass, and not break at tenor C. This stop is of such great utility, both in giving weight and dignity to the full swell, and also in soft combinations, that nothing can atone for its omission. Next, there should be at least three flue stops of 8 feet tone (1), an open diapason or geigen principal of metal (2), a lieblich gedact or rohrflöte of wood, and (3) a metal stop of small scale, such as a viol d'amour or salicional. Having got these three necessary stops, the voix célestes may afterward be introduced. I may say, in passing, that the invariable introduction of this "fancy stop" in small organs is a mistake, as a more useful stop may take its place. Having satisfied ourselves that our foundation stops are sufficient and satisfactory in character, we may proceed further. The next stop to be introduced is the principal, of metal, 4 feet, or its near relation the gemshorn, which latter, as a matter of taste, I prefer in the swell organ. Should a stop of stringy quality be preferred, the salicet or octave gamba will fulfill the demand. It is a matter of surprise that one so rarely sees a harmonic flute of 4 feet in the swell organ. In the next place a stop of 2 feet should be placed in our swell, of which there are several. Should the swell contain no mixture (a grave omission) a 15th is the best, but our swell shall contain a mixture of three ranks, most likely consisting of 15th, 19th and 22d. Then the 2 feet stop might consist of a piccolo of wood, a flageolet, or flautino. Either of these three is most useful in mezzo forte combinations, to use with the 4 feet or to vary with it; indeed no swell seems to be complete without it, though, alas! one sees so many in which it is lacking.

We must next consider the reeds, which in this department are of great importance. The oboe is an absolutely necessary stop, and should be fairly soft, of imitative quality, but voiced so as to combine well with the flue work. Then the horn or cornopean, which are somewhat alike. This stop should be full and rich in tone. This is all that is absolutely necessary, but if funds would permit the 16 feet contra fagotto or 4 feet clarion could be added, thus giving increased effect. All these stops (except perhaps the soft 8 feet flue stop) should go through the entire compass.

Now, as to the great organ. As our instrument must be one which is adapted to the proper interpretation of modern organ music, it will probably be necessary to have on the great a bourdon of 16 feet tone, as in the swell. This stop may be of wood or metal, and consist of 8 feet closed pipes, if not a very large organ. Next, that most important of all stops, the open diapason, 8 feet in length. This stop should be of full, round, rich tone and carried right through in metal, in order to form a good foundation to the rest of the stops. I would next introduce a viola or a gamba, which would be practically a small open diapason, but of reedy tone. The "bell gamba" is particularly rich and fine, both as a solo stop and in combination. Then a clarabella of wood, open, or a hohlflöte; either of these will answer the purpose. The ordinary "stopped diapason" is usually lacking in character, though doubtless useful in its way. Next a harmonic flute of 4 feet tone. This stop should be of 8 feet length, sounding its octave. Then the "principal" (so called); this is so well known that I need not describe it, but it should be of a clear, bright tone. Then the fifteenth, which is an octave above the principal. This may with advantage be placed upon one slide with the twelfth as a two rank mixture. The twelfth should not be omitted, as it leaves a wide gap between the principal and fifteenth. Then a full mixture of three or four ranks should be introduced, which completes the flue work. Finally the 8 feet reed should be considered, which is usually a trumpet or posaune, but may with advantage be a tuba, if there is no solo organ or fourth manual. I should, however, much prefer to place the tuba on the choir manual, with heavy wind pressure on a separate soundboard. Its utility is then enhanced, as, supposing one is playing on the great organ and the tuba is wanted as a solo stop, it cannot be got at while playing; whereas if on the choir manual it is ready to hand. Should the tuba be placed on the choir manual, there should be a choir to great coupler.

I will now say a word or two about the choir organ. I regret to notice that the old-fashioned small open diapason has disappeared from the choir organ in most modern organs. Nothing can be more useful or effective than this

stop, so I propose to commence with it. Next, a liebllich gedact, 8 feet tone, followed by a soft, stringy or reedy toned stop, such as keraulophon. Then by way of 4 feet tone, a gemshorn or spitzflöte, and a softer flute, with closed pipes; one of these two flutes may be replaced by a stop of 2 feet tone, as a piccolo or flautino, but this is a matter of taste. It is unusual to place the clarinet reed in the choir organ, but it should be inclosed within a swell box. This stop should be soft in tone. For myself I prefer to place the clarinet in the swell, and to have an orchestral oboe on the choir, inclosed in a swell. The couplers I need scarcely mention. Each manual would, of course, be attachable to the pedals; the swell to the great clavier, and the swell to the choir. I would also have an octave coupler on the swell, but this is questionable, unless the compass extends to C in alt. I would also specify for plenty of composition pedals or pistons, four each on swell and great, the latter to act also on the pedal stops. The swell pedal should be balanced, but placed in the right hand corner. On such an instrument as the above (the manual compass of which would be at least CC to A) there is practically no modern organ music which could not be performed, and this brings me to the much discussed question of "arrangements," on which my views may be expressed in very few words. I think there is much music written for the orchestra which is extremely effective on the organ, as is also some piano music; and I would no more object to this than I would refuse to look at an engraving or print because it was not the original oil painting from which it was copied. But in selecting voluntaries or recital pieces, I would judiciously blend the two, introducing to my listeners part pure organ music, and part well arranged selections from other sources.—London "Musical News."

Mr. Pratt Protests.

Editors Musical Courier.

YOU will, I trust, permit me to state that the song "Ultima Thule" which your critic speaks of as an "Irish melody," and indignantly charges me with regarding, is comprised in its first part only of an old "folk song" of the fifteenth century, prevalent in the countries of Spain and Netherlands. This fact is duly acknowledged by me in the preface to the published work. The refrain, in 6-8 time, which forms the popular rhythmical movement, I thought, up to the present moment, was my own, for it came spontaneously with the words.

As for the angry denunciation of the work by your writer I can only say that the wound it gives will be stanching by the thought that every work of serious dimensions which has not followed in the easy path of precedent has invariably been treated in the same way, and if the scoffs and sneers of prejudiced critics had prevailed Richard Wagner's works would never have been heard of. One thing, however, in regard to the style of treatment—a speck of "oratorio" in juxtaposition to the dramatic, &c. This would be a just cause of complaint if it pervaded the work when the dramatic episodes begin; but this is not the case. The only example occurs in the first part of the work, distinctly stated as a dream of Columbus, and the sentence given to the "Angel of Light" upon her entrance to disperse the spirits of evil and darkness is as follows: "And God said, let there be light—Christ is the light, the way and the truth."

Now, if the broad style of oratorio declamation is not suited to these lines your writer will have to make a new discovery, which no composer has as yet found necessary. Perhaps he objects to the "Angel of Light" expressing the above sentiment; if so, he assumes a position of bigotry which is as unreasonable as it is illogical to the situation,

for, if we may be permitted to introduce a supernatural character at all to encourage Columbus and strengthen his purpose and faith, it must be from a Christian standpoint to be true to the situation. And just here let me ask is it not as legitimate and reasonable to place upon the stage an "Angel of Light" and supporting attendants as it is to introduce the one eyed giant of the Norse fable Wotan and his flying Walküren maidens?

Your writer may prefer the latter, but, so far as dramatic logic is concerned, one is as equally as admissible as the other, and our general public find quite as much sympathy with angels as with amazons of the air, and with Columbus sirens as with "daughters of the Rhine."

As to the performance, I can freely admit it was not all I wished. The choral parts are so difficult as to require at least eight or ten good rehearsals, and I had to do it with but five weeks' preparation, many of the singers, indeed, returning home so late that they came to but two or three rehearsals. However, in spite of this the first part, which is most difficult, was sung, I thought, surprisingly well, and all the ensemble closing parts, 4 and 5 for instance, and the march were fairly well sung. The dramatic exclamations in Part 2 were a failure, and that whole declamatory part for concert purpose needs and will receive great abbreviation. But its poor rendition ought not, it seems to me, to have blinded your writer to those numbers which followed and which certainly pleased my audience, among whom were many excellent musicians. The orchestra performed some things better than it behaved, though I suppose a body of sixty men are not to be blamed for the buffoonery of two or three. It is, however, but just to my score to say that such a thing as a pianissimo was never attained, especially by the strings, and the score is thick with such marks. A sforzando marked *p* would be given *f* and an *mf* would come *ff*. Consequently, and because I could not command the extra rehearsal, I was frequently misrepresented.

That your writer has not given the work serious consideration is plain from the fact that no portion of the work in detail is spoken of at all, neither the themes nor their treatment by chorus and orchestra being mentioned. The unfairness is too palpable to need more than mention, but it would be extremely entertaining to trace the cause of this peculiarly drastic treatment. That is a task, however, which would require a psychological detective, whose business would be to trace mental prejudice back to the origin of race, from there to personal interest, and back again to those brain cells where Conceit holds her court, and with all the arrogance of accustomed tyranny send forth her edicts of murder with glee. "For within the hollow crown that rounds the mortal temple of a critic keeps Death his court." Respectfully, SILAS G. PRATT.

William C. Carl.

THIS young artist, who is so rapidly forging to the front and whose success with the M. T. N. A. at Cleveland and the State M. T. A. at Syracuse last summer is doubtless fresh in the memories of our readers, has sketched the outlines of his fall, winter and spring campaign. It is most comprehensive indeed.

Mr. Carl has organized the Gounod Quartet, an organization whose personnel is as follows: Miss Kathryn Hilke, soprano; Mrs. Antonio Sawyer, contralto; David G. Henderson, tenor; John G. Dempsey, baritone, and William C. Carl, musical director and accompanist. This quartet announces a program of English glees, novelties and selections from standard operas in costume, in addition to solo work. The Gounod Quartet has already successfully inaugurated its season. F. de la Tombelle, the French composer, and B. Luard Selby, the English composer, are composing music especially for the Gounod Quartet. Mr.

Carl will also give three historical organ lecture concerts in conjunction with Mr. Frederic Dean. These lecture concerts will be devoted to Italian, German and French masters of the instrument.

Here is the scheme in detail:

ITALIAN COMPOSERS.

Fantasia allegro.....	Gabrielli (1580)
Ricercare.....	Palestrina (1584)
Passacaglia.....	Frescobaldi (1587)
Regina Coeli.....	Ant. Caldara (1678)
Gavotte.....	Padre Martini (1706)
Aria.....	Paradies (1710)
Marcia Vallerencia.....	Fumagalli (1880)
Capriccio.....	Filippo Capocci
Alleluia, finale (new).....	Enrico Bossi

GERMAN WRITERS.

Andante.....	Paumann (about 1500)
Capriccio.....	Johann Froberger (1625)
Vorspiel.....	Buxtehude (1635)
Ciaccona.....	Pachelbel (1653)
Toccata in C major.....	J. S. Bach (1685)
Tenth organ concerto.....	G. F. Händel (1685)
Visione.....	Bibi (1797)
Sonata, first.....	Mendelssohn (1809)
Pastorale.....	Merkel (1827)
Finale, Sonata, fourteenth.....	Rheinberger (1859)

FRENCH MASTERS.

Verset.....	Jean Titelouze (1565)
Rondeau.....	Fr. Couperin (1668)
Prélude.....	Clerambault (1676)
Andante con moto.....	Boëly (1785)
Scherzo symphonique.....	Lemmens (1823)
Andantino.....	Th. Salomé (1894)

(Dedicated to Mr. Carl.)

Rhapsodie.....	Saint-Saëns (1855)
Benedictione.....	Th. Dubois (1887)
Communion.....	Alex. Guilmant (1897)

(Dedicated to Mr. Carl.)

Marche Pontificale (symphony, first).....	Ch. M. Widor (1845)
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That these programs will be effectively dealt with goes without saying, for Mr. Carl is a pupil of Alexander Guilmant, the famous French composer and organist, and is a most accomplished virtuoso himself. These lecture concerts can also be condensed so as to be presented in one evening instead of three.

Mr. Carl will make an extended tour under the sole management of Louis Blumenberg, 114 Fifth avenue, throughout the United States and Canada. In the spring he will probably visit England professionally, negotiations being now pending. Mr. Carl will produce many novelties this season for the organ, many of them dedicated to him.

Among some of them we may mention an organ suite by Henri Deshayes, and other compositions by Samuel Rousseau, organist of St. Clotilde, Paris, and Georges MacMaster. Mr. Carl has just been appointed specialist committee on "organ" for the New York M. T. A. at Rochester next year, and will read an essay on the organ in addition to playing. He will open the new organ, built by Emmons Howard, of Massachusetts, in the Washington M. E. Church, Peughkeepsie, on Friday evening next. He will also illustrate on the organ the five lectures to be given by Mr. Frederic Dean, at Chickering Hall, preceding the Boston Symphony Society concerts, as well as the six lectures preceding the Symphony Society concerts at Carnegie Hall.

Mr. Carl, who is the organist of the "Old First" Presbyterian Church, Fifth avenue and Twelfth street, has his handsomely fitted up studio at 57 West Twelfth street. He teaches there and at his church on the Roosevelt organ. So it will be seen that Mr. Carl will have a very busy season.

"The Holy City" Given.—The Rockville Choral Union, under the direction of W. H. Harper, recently produced Gaul's cantata "The Holy City" with great success. The soloists and chorus showed the results of careful training, and were warmly applauded.

Full Military Band or String Orchestra. Furnished as required for any occasion.

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Musical Items.

Dr. Martin.—Dr. Carl Martin is engaged for the "Messiah" with the Brooklyn Choral Society at the Academy December 20.

Mr. Sherwood's Engagements.—William H. Sherwood, who uses the Mason & Hamlin piano, will appear with Mr. Damrosch in New York November 20; with Mr. Kneisel and his quartet in Boston, November 21; with the Adamowski Quartet, in Boston, December 20, and with Mr. Nikisch and the Symphony Orchestra, in Cambridge, December 22.

Gilmore's Successor.—Portland, Ore., October 18, 1892. —Mr. D. W. Reeves, leader of Reeves' American Band, which is now playing a month's engagement at the Portland Industrial Exposition, in this city, yesterday received formal notification of his appointment to the leadership of Gilmore's Band, to succeed the late P. S. Gilmore. The following is a copy of the notification:

Mr. D. W. Reeves:

ST. LOUIS, October 12.

At a meeting of the band you were unanimously elected leader and conductor of Gilmore's Band. Knowing you to be the only man in America worthy of keeping the band up to its high standard, and following in the footsteps of our lamented Mr. Gilmore, we extend to you, sir, a hearty welcome and support, and beg you to name a day when you can meet the band.

C. W. FREUDENVOLL,

E. A. LEFEBRE,

A. BODE,

CARL O. D. CHIARA,

JOHN SHERIDAN,

Committee appointed by the band.

Mr. Reeves leaves for St. Louis to join the band as soon as his Portland engagement is completed, which will be on October 23.

Mr. Byron R. Church, who for many years has been the leading cornetist of Reeves' American Band, has been selected as Reeves' successor to the directorship of that organization.

The band goes direct from Portland to Boston. Mrs. Marie Baratta Morgan will finish the season with the American Band.

Mrs. Crane's Musicales.—The first musicale and reception given by Mrs. Ogden Crane will occur to-morrow evening at her studio, 9 East Seventeenth street.

Will Remain in Boston.—Mr. Eugen Gruenberg has resigned his position in the Symphony Orchestra and, contrary to rumor, will remain in Boston this season, devoting his time principally to teaching the violin and instruction in ensemble playing. His name will recall to mind his very efficient work as associate conductor of the summer concerts two seasons ago.

A Teacher's Return.—Miss Georgine Schumann has returned from Dresden, and has resumed her instruction. Miss Schumann is prepared to give instruction on the Jankó keyboard.

Another Origin of "Dixie."—To the Editor of the "Sun": SIR—In your invaluable paper of the 16th inst. (Sunday edition) I noticed an article under the above heading. I will eliminate from this communication the opinions of those which are stated in the item referred to, and inform your innumerable readers what I know about it, to wit: In the "50s" E. P. Christy was manager of a troupe of minstrels; he was located at Mechanics' Hall, 472 Broadway. "Old Dan" Emmett was at that time a member of his troupe. Emmett was given the credit of being the author of "Dixie," or rather of "Way Down South in Dixie." It was composed for a "song and dance" scene. Emmett played on the piccolo. I cannot say whether Emmett was a plagiarist or not, but we know that a great many of the negro melodies were composed at the "North," depicting the happy side of life of the slaves in the Southern States. J. S. BISHOP, Riverhead, L. I., October 17.—"Sun."

Dakota "Criticism."—It seems that musical criticism of the ardent and untamed variety is not confined to the art centres of this country, but flourishes in the wild and woolly West. A newspaper published in Dakota comes to hand containing an account of the graduating exercises of the local conservatory of music. As a rich gem of critical literature the entire article deserves preservation, but in the interest of brevity a few paragraphs must suffice, as for instance:

"The instrumental triumph was scored by Miss F., who is only fourteen. Her attack upon the piano meant business from start to finish, and her fair little hands chased the keys for their sweetest evocation of harmony, as does the greyhound follow the affrighted hare, turning

neither to the right or left, but pursuing to the goal with single aim. Her agility and firm expression were rewarded with continued applause."

It may be conceded that this is pretty good as a starter, but it is nothing to the developments that come when the critic gets fully warmed up to his work. Listen, for example, to this outburst:

"A most enjoyable race on pianos was that between those two superb artists, Mrs. B. and Mrs. C., the former having a grand piano as a racer. It afforded quite a study to the musical critic. Now, as with fairy fingers they daintily picked up the chords and commingled their melody; then, with the energy of giants in Alpine heights, seized grand harmony by the throat and forced its loudest and strongest utterance to roll forth and echo from altitudes to altitudes, finally dying away down in the lower vales as echoes of the Alpine hunter's horn at eve reach the chalet far away. To evoke sounds is one thing, to interpret them in living language is another."

One may readily admit that such playing afforded quite a study to the musical critic. And the musical critic was there. If he had not been, one of the rarest bits of criticism which has been read in many a long day would have escaped utterance. At all events, wild and woolly as the criticism is, it has one virtue in that it is not peppered with any of those stock phrases with which musical criticism of the grand sort is usually seasoned. The absence of these hackneyed phrases would dignify any writing.—Chicago "Post."

Fired the Organist.—Pottstown, Pa., October 23.—Services in St. Stephen's Reformed Church were brought to an abrupt termination to-night, when a committee of three members ejected C. S. Koch, the dismissed organist of the church, from his place in the choir loft, where he was taking an active part in singing the hymn, "Show pity, Lord; oh! Lord, forgive."

The pastor, Rev. C. H. Herbst, left the pulpit during the excitement, and the services ended.

Koch persisted in singing in the choir, and Pastor Herbst and the trustees concluded to take measures to stop it.—"World."

An Indianapolis Event.—Miss Emma Schellschmidt, harp, and her brother Adolph, the 'cellist, made their first appearance since their return from Germany at the faculty concert of the Indianapolis School of Music given on Wednesday last. Mr. Schellschmidt in Servais' E minor concerto gave a most brilliant performance, showing a complete mastery of his instrument; his sister gave a selection by Alvan and won for herself five encores.

Nunez's Novelty.—Gonzalo de J. Nuñez, the pianist and teacher of music, of this city, proposes a system of musical notation by which he contends that reading music may be considerably simplified. One of the great difficulties in the way of correctly reading a piano piece, for instance, is to remember that certain notes are to be flat or certain notes sharp, according to the key. To the practiced musician the "signature" at the beginning of each line indicates this sufficiently, but the beginner forgets. The more flats and the more sharps there are the more difficult it becomes. A student who can read fairly well a piano piece in C major (no flats or sharps) or in F (one flat) or in G (one sharp) will flounder hopelessly if the same piece is written in five flats or five sharps. What are known as "accidentals" aggravate the trouble.

Mr. Nuñez's idea is to write all music as if in the key of C major and to employ new signs for the black notes. He believes that the person reading at sight will be helped, that the printing and proof reading of music will be greatly simplified and that the composer will more easily put his thoughts upon paper.

An examination of the accompanying bars of a familiar Chopin waltz, written according to Mr. Nuñez's plan, will show exactly what he expects to accomplish. At a glance the player can see what notes are to be given on the black keys and what on the white.—"Herald."

Dvorak's Orchestral Classes.—It is intended to expand the already efficient orchestra of the National Conservatory of Music of America to its utmost limits, and its education and conducting will be undertaken by Dr. A. Dvorák, the eminent composer and director of the conservatory. To this end a special examination of candidates for memberships will take place on next Monday at the National Conservatory, 128 East Seventeenth street, at 3 P. M., Jeanette M. Thurber, president. So admirable an opportunity for study under one of the greatest musicians of the age

has never before been offered, and as the tuition is gratuitous, fitness and industry being the only desiderata, this announcement should call forth our best local talent.

Callers.—Rafael Joseffy, Dr. William Mason, John Ritzel, Mr. and Mrs. Edgar S. Kelly, Silas G. Pratt, the composer; Carlotta Pinner, Frida de Gebele Ashforth, J. W. Marshbanks, the baritone, of Chicago; Mr. Victor Harris, pianist; Mr. Ferdinand Sinzig, the pianist, and W. H. Lawton were all callers at this office last week.

H. W. Parker's Organ Recital.—Horatio W. Parker will give an organ recital at the Church of the Holy Trinity, Madison avenue and Forty-second street, next Saturday afternoon at 4:30. Mr. Parker will be assisted by Mr. Gustav Dannreuther, violin.

Mr. Krehbiel's Lectures.—A course of six analytical lectures will be delivered by Mr. H. E. Krehbiel, assisted at the piano by Mr. Henry Holden Huss, on the music to be performed at this season's concerts of the Philharmonic Society. The class will meet in the house of Mrs. George F. Canfield, No. 33 East Thirty-third street, at 3 o'clock, on the Thursday afternoons immediately preceding the concert days—that is to say, on November 17, December 15, January 12, February 9, March 2 and March 23.

Boston Symphony Orchestra.—The second concert of the Boston Symphony Orchestra was a great and well deserved success, both for the orchestra and the soloist, Mr. Carl Stasny, professor of piano at the New England Conservatory. Nikisch brought out two novelties for Boston—the overture to "King Manfred," by Reinecke, and the E minor (fifth) symphony of the great Russian composer, Tchaikowsky, which proved a huge success. But the chief feature of the concert was Mr. Carl Stasny, a pianist of first rank. In his performance he showed many good points—that the C minor concerto of Saint-Saëns he played quite readily assumed great prominence in the evening's program, and the opportunity of a correct estimate of the concerto was easily gained in following his reading of the work. He is a singularly clear and intelligent interpreter of this brilliant French composer, and the artistic fashion in which he performed the piano score instantly arrested the attention and gave the player an audience in sympathy with his methods.

Mr. Stasny was recalled several times after the performance, and his success has been such a genuine one that we hope to hear him very often in this season.

Don't Blame the Dog.—"I was raised in the country myself, and would be the last man in the world to speak lightly of a countryside concert," said a Lewiston clerk, "but a remarkably funny thing did happen the other day at a country entertainment where I was. I had driven up to Wayne in my team and was returning when night overtook me in a little hamlet between there and here. I had to put up at one of the farmers' houses and stop all night. A large black dog had met me at the door and seemed glad to see me. He was a remarkably fine looking hunter, and seemed like a knowing brute to me. After supper the folks said that there was to be a concert for the benefit of an old soldier in the schoolhouse a mile away. Bob, the boy, was given permission to go. When we had all got settled in the plank seats, behind the plank desks, in walked Bob with that dog.

"The dog crowded under a seat. After numerous other things on the program there was a soprano solo by a girl in very bright colors. The first note of the song rose clear and shrill. There was the scratching of claws on the old floor as the dog crawled out. Then as she sang the dog got back on his haunches and howled that very mournful howl that I have heard in the night when dogs bay at the moon. The girl stopped and someone kicked the dog, who stopped, too. Then the singer bravely began again. So did the dog. The girl stopped and laughed nervously. Someone put out the dog, and the folks smiled encouragingly as she again began. From outside somewhere came the sound of the melancholy dog again. This time she stopped, and the proceedings were delayed till Bob was out of hearing with that dog. Now that dog had what I call a 'sensitive ear.'"—Lewiston "Journal."

MAKES DRAUGHTS.

"What is your son doing?"

"He is a draughtsman."

"Ah; learning to be an architect?"

"No. He pumps the organ for our church."

Washington "Evening Star."

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Robert Franz.

ROBERT FRANZ, the well-known German composer, died last Monday. He was born at Halle, the birthplace of Händel, on June 28, 1815. He was during the latter part of his life the most important composer of German songs. He was the son of a respectable citizen of Halle, and had abundant opportunity to obtain a thorough education. His talent for music, however, appeared early and excited the opposition of his parents. It was only after years of delay, and finally under protest, that his parents permitted him, in 1835, to make a trial of his musical gifts as a pupil of Schneider, at Dessau. He remained there for two years, studying and composing much ambitious stuff, which he afterward destroyed.

He returned to Halle, regarded as the black sheep of the family, his mother alone sympathizing with him. For six years he was unable to obtain musical employment, and yet he was unfit for anything else. He occupied his time, however, by industriously studying Bach, Beethoven and Schubert. In 1843 he published his first set of twelve songs, which at once attracted the attention of that watchful and generous critic, Schumann. In his "Neue Zeitschrift" he openly expressed his admiration, in which Mendelssohn, Liszt and others speedily joined.

The authorities of Halle were finally moved to appoint Franz organist at the Ulrichskirche and conductor at the Sing Academie. In course of time he obtained the titles of "königlicher Musikdirector" and doctor of music, the latter being conferred by the University of Halle on his lecturing to the students on musical subjects. As early as 1841 his hearing began to fail. In 1853 his troubles were aggravated by serious nervous disorders, and in 1868 he was forced to give up his occupations and cease writing altogether. Pecuniary troubles, of course, fell upon him with overwhelming force, but they were overcome by the generous efforts of Liszt, Joachim, Mrs. Helena Magnus and others, who arranged concerts for his benefit in 1872 and raised the sum of \$25,000.

In his latter years Franz devoted much time to editing and arranging the works of Bach and Händel. He furnished the proper polyphonic accompaniments in cases where the composer's intentions are only indicated by a figured bass, rewriting the part sketched for the organ for a group of wind instruments, and supplying suitable substitutes for parts written for obsolete instruments. His work in this department of music was done with great care and judgment, and its value is exceedingly high.

Franz's compositions and arrangements consist of 257 songs for single voice, with piano accompaniment; kyrie, a capella, for four part chorus and solo voices; the CXVIIIth Psalm, a capella for double choir in eight parts, and a liturgy for the Evangelical service; six chorales; four part songs for mixed voices and six songs for male chorus. His arrangements of other composers' works are Bach's "St. Matthew Passion," "Magnificat in D," "Trauerode," ten cantatas, six duets and numerous arias; Händel's "Messiah," "Jubilate," "L'Allegro il Penseroso ed il Moderato," twenty-four operatic arias and twelve duets; Astorga's "Stabat Mater," Durante's "Magnificat," Mendelssohn's Hebrew melody for piano and violin, six two and four part songs arranged for one voice, with piano; Mozart's quintets in C minor and major, and Schubert's quartet in D minor, transcribed for piano for four hands.

Franz's songs have been slow in acquiring the popularity among lovers of high-class music which they deserve. They are, as Emil Naumann justly says, "tone pictures of a reflective nature and highly finished in form, with carefully chosen harmonies and refined accompaniments, melody and fluency, however, not being very evident. Many of them require deep musical declamation, with an unusually careful delivery, and if, on the one hand, there are some that are the outcome of reflection rather than of effusive imagination, there are those, on the other hand, that overflow with a naïveté and spontaneity deficient in others."—"Times."

Correspondence.

Cleveland Gossip.

CLEVELAND, Ohio, October 21, 1892.

THE musical cauldron has commenced to bubble and the season is now fairly on. Mr. John Marquardt, who has recently returned to our city from New York, gave a highly artistic concert, assisted by Emil Ring, piano; Miss Lenschow, soprano, from Baltimore; Mrs. Trieber, contralto, and Mr. Harry Williams. The program embraced among its instrumental numbers sonata, piano and violin, Paderewski; trio, Brahms (Mr. Heydler, 'cello), and a Bach prelude and fugue for violin alone, played in a masterly manner by Mr. Marquardt.

Miss Lenschow was laboring under the disadvantages of a severe cold, and hardly did herself full justice. The singing of Mrs. Trieber and Mr. Williams was excellent and met the hearty approval of a large audience.

Mr. George W. Andrews, of Oberlin, gave an interesting organ

recital in one of our churches last evening. I was unable to attend owing to another engagement, but hear he played his program in splendid fashion.

Baron Le Vay, violinist; Miss Marguerite Wuerst, violinist; Mr. Oscar Werner, pianist; Mr. Max Droge, 'cellist, and a viola player whose name I cannot recall have formed a quintet club and promise a series of interesting subscription concerts this season.

Mr. Moccabee has instituted his annual series of popular concerts and will open the season with the New York Mozart Symphony Club.

The faculty of the School of Vocal Culture and Piano Playing gave the first concert of the season at the Hallet & Davis new recital hall before a large and appreciative audience:

Tarantelle (two pianos) Theo. Lack
Messrs. Smith and Ernst.

"Aimons nous" (valse) M. Lecocq
Miss Clara Louise Doeltz.

Etude, op. 27, No. 5 Arthur Foote
"Chasse aux Papillons," op. 46 Wilson G. Smith

March, from "Suite," op. 91 Raff
Miss Louise Hart.

"Titania," caprice de concert, two pianos Wely
Messrs. Smith and Ernst.

"Thoughts and Tears" Hope Temple
"Sweetest Flower" Van der Stucken

Miss Doeltz.

Berceuse, op. 47, No. 1 Wilson G. Smith
"Vesper Chimes" (new) Mr. Smith.

Caprice Espagnol, op. 52. Arthur Foote
"The Water Lily," Miss Doeltz.

"Sleep, Baby, Sleep" Arthur Foote
Miss Doeltz.

Cortege, op. 34, two pianos Valle de Paz
Mr. Smith and Miss Hart.

Miss Doeltz's artistic singing and Mr. Smith's group of original compositions were specially well received.

Mr. Johann Beck promises his usual series of classical quartet concerts, although the dates have not yet been announced.

The Y. M. C. A. have organized a male singing club, under Mr. C. B. Ellinwood's direction, and will give a number of concerts during the winter.

Since writing above notice of Mr. Marquardt's concert I learn that he has accepted an engagement with Theodore Thomas, so that we will again lose this excellent artist through lack of adequate support.

The German musical societies are actively at work preparing for the Sengerfest next year.

The Frohsin Gesangverein has disbanded through a lack of interest, and Mr. Droge lost a position as conductor thereby.

The Cleveland Vocal Society under Mr. Alfred Arthur have commenced their rehearsals, and will bring out some important works at their concerts.

The same may be remarked concerning the Philharmonic Orchestra.

By the way, I almost forgot a very important musical announcement, viz., James H. Rogers, the talented and urbane, is receiving the congratulations of his friends by reason of a son and heir.

Thus up to date doth the musical cauldron boil and bubble.
APEX.

Music in the Twin Cities.

MINNEAPOLIS, October 14, 1892.

THE ultra fashionable world are beginning to hie them home from the lake resorts and quiet rustic retreats. Consequently the approach of the concert season is heralded by a bountiful supply of local entertainments.

Gustavus Johnson gave the second piano recital of the series already begun. A large audience was present on the evening of October 8, and Mr. Johnson played his long program of ten numbers to very attentive listeners.

TESTIMONIAL CONCERT.

On the evening of October 13 a testimonial concert was tendered Miss Anna Cecil O'Brien, soprano, and Miss Beth Bragg, violinist. They were assisted by Maud Ulmer, soprano; Laura Carroll Dennis, contralto; W. B. Heath, tenor; George W. Ferguson, baritone, and Herman Emiel Zock, pianist; H. S. Woodruff and J. Lewis Brown, accompanists. The Lyceum Theatre was filled at an early hour, for there was more than a usual interest in the work of the fair artists. Miss O'Brien made her debut in Minneapolis a little over a year ago at the house of one of the leading society musicians. At that time those who were so fortunate as to hear her prophesied great things of her in the future. For a year past she has been studying with J. H. Adams, a prominent vocal teacher in Boston, and on the evening of the 13th she more than delighted her audience with the results she has achieved. Her voice is more penetrating than powerful or sweet, and has good staying qualities. She takes her intervals well, and her runs and trills are made with ease. Her precision marks the correct student who adheres closely to the text. The successful rendition of her numbers on this occasion evinced that she had not wasted any time while in Boston, but was a careful, conscientious student. In her first number she evinced a little stiffness, which, although it did not affect her execution, somewhat detracted from its dramatic force. The aria from "La Traviata" was admirably executed, showing the capabilities of her voice, and received an enthusiastic encore. The charming little songs which composed her third number were rendered in an easy, graceful style which was very pleasing.

Miss Beth Bragg, violinist, a "bonnie" winsome girl, captivated her listeners at once with her sweet playing. She handles the bow with ease and is careful in her reading and execution. Both of her numbers, which were rather of the cantabile order, were skillfully executed and won importunate encores. It is well that she can pursue her studies under masters who will bring out the

talent already so well developed. The fair young violinist possesses as well a charming graciousness of manner which will add greatly to her success. The quartet by Misses Maud Ulmer and Laura Carroll Dennis and Messrs. W. B. Heath and Geo. W. Ferguson was a most pleasing number, and also the duet by Misses Dennis and Ulmer. The rest of the program was admirably carried out, completing one of the most enjoyable musical evenings we have had. The two recipients of the testimonial concert are going to Boston to pursue their studies, and most heartily we wish them every success.

October 20.

The Hecker children gave two concerts in this city to large and appreciative audiences on the 17th and 19th.

St. Paul.

MISS CADY'S PIANO RECITAL.

The Baldwin Seminary, Summit avenue, was the scene of a brilliant soiree musicale on the evening of Wednesday, October 12, at which time Miss Gertrude Cady, pianist, was formally presented to the patrons of the school as a recent addition to its faculty. The auditorium was well filled with an appreciative audience of music lovers, who listened with delight to the short program of eight numbers. Miss Cady was assisted by Miss Rippe, soprano, and Mr. Kriedt, baritone, both of Minneapolis. The gentleman was not in good voice, and although he showed that he had ability, still he was not able to do himself credit. Miss Rippe, soprano, sang with good execution and true feeling. Her voice is round and full, although not very powerful. Her tones are true, and she takes her intervals well, and her trills and runs are executed with ease. For the past two years she has been the pupil of Prof. Ernst Kock in Stuttgart.

The great interest of the evening of course was centred in Miss Cady, pianist. The young lady began her career at a very early age. When but three years old she could play almost everything she heard, and was always running her little fingers over the keys of the piano whenever she could. At twelve she composed a waltz in D, which C. A. Cappa, of the Seventh Regiment (N. Y.) Band, considered so creditable that he arranged it for his own band and presented her with the printed copy. The same piece is often played in Minneapolis. Her latest composition, "Love's Lament," is now in the hands of the publisher. Miss Cady is the pupil of Prof. M. Marmontel, of the conservatory, Paris, and of Tissot in piano playing. With Mrs. Egtim she studied solfeggio. In Stuttgart she studied with Professors Pruckner and Linder piano playing, and harmony with Karl Dappler. So strong and favorable was the impression that she made that she was enrolled an honorary member of the "Baron von Giltlingen," which is composed of the "Hof." She returned to Minneapolis a few months ago, and has scored some brilliant successes. She executes and fingers well, and her style is decidedly bright and sparkling. Her stage appearance is pleasing and favorably impresses her audience from the start. On this occasion her portion of the program was par excellence, and the audience were delighted. Miss Cady is an artist of undoubted ability, possessed of genuine artist soul and breadth of generosity. The prophecies made of her so long ago are sure to be verified. In a few days she will start upon a concert tour of a few weeks in the cities of the North and West.

CONCERT BY THE HECKER CHILDREN.

One of the most enjoyable concerts ever given in this city, and one which will be long remembered, was given on the evening of October 14 at the Park Congregation Church by the Hecker children, assisted by Miss Gordon, a well-known society lady and prominent musician. The building was crowded with a representative St. Paul audience of music lovers, and their appreciative enthusiasm was unmistakably expressed. The program was a choice one, its rendition in every way pleasing. These children are really remarkable players. No need to herald them as prodigies; they are of a higher type than that word, much abused as it is, would indicate. They possess the soul and spirit of true genius, such as the world sees but a very few times in an age. They play with the truthful understanding which genius imparts. The emotions, the natural expression of which is the result of mature experience, have no part in their exquisite rendition of musical classics. Too young to know aught of these sensibilities, their interpretation of classical music is the inspiration of genius alone. Genius too of a very high order. Each child has its own bent; while playing together, their phrasing is exactly alike. They all play the violin. Their tone coloring is bold, the shadings of expression fine and true. Artists they are to the very marrow; artists who are bound to become known, and whose place upon the ladder of fame will be nearer the top than many who aspire and fewer who ever succeed in attaining.

There are four children, three girls and one boy. Stella, the eldest, is a pianist of ability; her fingering is beautiful and her playing smooth and true. She sings, as well, and although her voice is not very strong she uses it well. Bertha is the family star in the exclusive possession of the art of composition. She is but eleven years of age and already several compositions of great merit have seen the light. Her touch upon the piano is soft and velvety and at the same time clear and true. The boy, Carl, is the violinist, and never have I heard such skillful execution by an amateur violinist. He is the very impersonation of boyish grace and beauty, playing like one inspired, his beautiful poetic face lighted up with the spirituelle fire of innate devotion to high art. The little girl, Cecile, is a sweet child artist. These children inspire me to an extended notice of them; not only is their musical training of superior order, but their education in the learning of the schools has kept pace with their musical development. Their parents are superior people, and both are musicians. The domestic atmosphere is the essence of refinement. The study and practice of music is their pastime and amusement. No "cruelty to children" business about it. On the evening above mentioned every number was enthusiastically encored. Miss Gordon, soprano, sang superbly and with true artistic finish.

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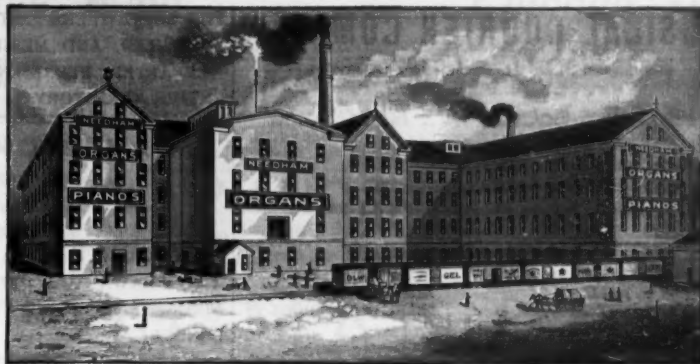
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PUBLISHED EVERY WEDNESDAY

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ESTABLISHED JANUARY, 1880.

No. 660.

NEW YORK, WEDNESDAY, OCTOBER 26, 1898.

OUR Mr. John E. Hall, Western representative of THE MUSICAL COURIER at Chicago, is in New York on his regular fall visit to his many friends here, and will be delighted to expatiate upon the wonderful progress that the West has made in the manufacture of musical instruments to all those who are favored with a call from him.

THERE will shortly be offered to piano manufacturers a line of felts of American make which it is promised will be of A1 quality. They are to be entered in competition with the best goods now on the market, and the name of the mills turning them out will be sufficient warrant of their excellence. They will be ready before the first of the year.

"DID you call on 'Charlie' Parson while you were here Columbus week?"

Capital fellow, we're sure you'll agree—a whole procession, including the band, in himself. You who were here and missed "Charlie" Parsons missed one of the best features of the show, and probably you missed hearing about how many Needham pianos and organs are being sold. If you did you should write him and find out. Perhaps you'll be surprised, but when he explains why things are thus the chances are you'll join in and help swell the number.

WEBER.

THE NEGOTIATIONS THAT HAVE BEEN PENDING BETWEEN THE WEBER PIANO COMPANY AND MESSRS. SMITH & NIXON, OF CINCINNATI, FOR SOME WEEKS PAST HAVE AT LAST BEEN CONSUMMATED, AND MESSRS. SMITH & NIXON WILL HEREAFTER REPRESENT THE WEBER IN THEIR ENTIRE TERRITORY.

CHICKERING.

[BY TELEGRAPH.]

ANNOUNCE THAT WE HAVE WITHDRAWN ALL TERRITORY FROM SMITH & NIXON, AND THAT THEY REPRESENT US NO LONGER.

CHICKERING & SONS.

IT will probably be May 1 before Messrs. Decker Brothers will be able to occupy their new building now being erected for them at 33 Union square, West. In the meantime they are as busy as usual in the temporary quarters at the corner of Sixteenth street and Union square, West. Their retail trade has followed them there, and their wholesale business has exceeded their anticipations for the year, particularly in the West, where the Decker Brothers is among the most popular of the higher grade instruments.

IT is almost a matter of personal favor to get certain styles of Hazelton Brothers pianos this fall. The wareroom is often almost depleted by the city sales and one misses the assortment of special veneers that have for so long marked the place as one pleasant to visit. The Hazelton business, as everyone knows, has for decades run along at a steady pace, seemingly never feeling the depressions that have affected the trade in general, but since the past six months it has been pushed in a much more progressive spirit, and the results show conclusively what a great future the old house still has before it. There are yet big things in store for the Hazelton.

"A SIDE ISSUE" is the title of a little pamphlet issued by W. J. Dyer & Brother, of St. Paul and Minneapolis, which should be in the hands of every dealer—particularly small ones—who handles musical merchandise. It contains seven lots or assortments of salable instruments, embracing harmonicas, accordions; banjo, violin and guitar strings, bows, cases and appurtenances, sold in lumps at from \$10 to \$100. Just such goods as their long experience in the business has taught them the average dealer needs are to be found in their catalogue, and bargain seekers and others inexperienced in purchasing small wares should peruse it with care and ultimate profit.

IT is rumored that a young man who is now disporting himself on an alleged musical and dramatic paper is about to resign his position and accept an engagement as traveler for a piano house whose ambitions are matters of record. It is to be regretted that he should take such a step, because if he is candid with himself he must admit to himself that he does not possess either the experience or the qualifications of a careful, businesslike road representative, and it is to be regretted that the house, whose former errors of judgment have cost them much money, should now make an alliance which, if they are candid with themselves, they must admit to themselves holds much promise of embarrassments such as they would not be confronted with in the engagement of a regular traveler who has no professional affiliations and who would attend strictly to their business, which he would make his own.

IT is a pleasure to record from time to time the steady success of Behning & Son. They are not making much fuss, but they are making many pianos and some money, the latter condition being one shared by the agents who have stuck to the Behning through thick and thin, and who find it as reliable a piano as can be bought for the money.

"THAT little firm of Strich & Zeidler up in Harlem" is no longer referred to in such terms, because it is rapidly ceasing to be little and promises to branch out still more in the near future. That the Strich & Zeidler is an absolutely successful seller in Chicago should be proof enough to the average dealer that it is an instrument the merits of which are worth looking into.

THE Wissner piano is still whizzing along at the same old rapid rate and the proverbially happy Frank King is proportionately happier, as all will bear witness to who have seen him during the last few months. The retail sales in Brooklyn alone are sufficient to keep a large factory busy, and when added to this is the wholesale it's small wonder that the whole business is rushed.

LOOK OUT.

WHAT may foreshadow another strike in the piano business appears in the Chicago "Herald" last week in the appended labor note:

Fischer's Hall, 88 Lake street, was crowded last evening at an open meeting of the Piano Makers' Union. Charles Stanley presided. Speeches were made by Swallow, of the carpenters; Britzius, of the cigar makers, and Warwick, of the piano varnishers. The piano makers are affiliated with the New York organization and wish to include the unions of Boston, Philadelphia, Brooklyn and Buffalo. They are also endeavoring to get the organ makers and piano tuners of this city to join them. As soon as they are strong enough they will attempt to reduce their working hours from ten to eight.

It is well known that the men of New York city are not at all satisfied with the outcome of their last attempt at a reduction of hours. They realize as keenly as do their employers that the last trouble, in the fall of 1890, drove many orders to Western manufacturers, and they well know that any further attempt on their part will have the same effect. But they argue that if they can combine with the Western men and inaugurate a movement that shall be general instead of local they can make a long fight.

Another indication of activity is that at the meeting in New York on the 17th of the Central Labor Federation a proposal was made by a delegate from the Piano Makers' Union to establish a bureau of statistics and employment for his fellows, which proposition was favorably received and left for full discussion later.

The movements of the men will be watched with increased interest during the next few months, particularly if the general scheme of combination becomes more a possibility than at present.

A Strike Impending.

Seeking the Nine Hour Day.

The 50 polishers and varnishers in the employ of Ivers & Pond, piano manufacturers, have presented a price list which the concern is not disposed to concede.

According to statements made by the employés, at a meeting of the Piano Varnishers and Polishers' Union in Wells Memorial Hall, it has been the custom of this firm to reduce wages in the polishing and varnishing department about Christmas time every year. Owing to this custom the men are obliged to work harder to make \$2.50 or thereabouts per day than men in other factories have to work in order to earn \$3 per day.

Most of this class of work is done by the piece, and the day hands have concluded to ask for a nine hour work day without a reduction in their wages. The men will avoid a strike if possible and a committee has been appointed to confer with the firm.—Boston "Herald."

CHASE BROTHERS PIANO CO.,

MANUFACTURERS OF

Grand and Upright Pianos.

*Muskegon, Mich.**Grand Rapids, Mich.**Chicago Ill.*

NEW ENGLAND PIANOS

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
 MANUFACTURING THE ENTIRE PIANO.

 Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be
 amply repaid by a careful investigation.

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**HIGH GRADE
MEHLIN
PIANOS.**

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 Toned Pianos in the World. Containing more
 Valuable Improvements than all others.

 — MANUFACTURED BY THE —
CENTURY PIANO COMPANY.

 MINNEAPOLIS FACTORY: Cor. Main, Bank and Prince Streets. MINNEAPOLIS OFFICES AND WAREHOUSES: CENTURY HALL, cor. Fourth St. and First Ave. South.
 NEW YORK FACTORY, WAREHOUSES AND OFFICES: 461, 463, 465, 467 WEST FORTIETH STREET, cor. 10th Avenue.

WEGMAN & CO.,
 Piano Manufacturers.

 ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The
 greatest invention of the age; any radical changes in the climate, heat or dampness
 cannot affect the standing in tune of our instruments and therefore we challenge the world
 that ours will excel any other.

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THOMAS MUSIC CO., 843 Broadway, New York, Gen'l Eastern Agents.

THE VOCALION ORGAN.

 The Most Important and Beautiful Invention in the Musical
 World of the Nineteenth Century.

 The Music Trade and Profession are invited to hear and inspect this charming instrument
 as now manufactured at **WORCESTER, MASS.**

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 WORCESTER, MASS.

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ROBT. M. WEBB.

CLOTH, FELT AND PUNCHINGS.

PAPER PIANO COVERS—Pat'd March, 1892.

190 Third Avenue, New York.

Factory: Brooklyn, L. I.

WOODWARD & BROWN PIANO CO.

MANUFACTURES
HIGH
GRADE
PIANOS.

BOSTON, MASS.

ABOUT PHILADELPHIA.

IT is generally conceded by those who are in any way posted that Philadelphia is about the worst commission ridden city in the country. Just how it attained this notoriety is somewhat a matter of conjecture, but probably, as one dealer remarked, they must have wanted it, for they have been encouraging the commission fiend in all phases of his character and workings for years past. Some of them are growling now because the fiend is the upper dog; but under the circumstances nothing else should have been expected, and it is just dawning on them that restrictive measures must be adopted, and at once, for the matter is becoming an exceedingly burdensome one, both to the dealer and customer.

The attitude of THE MUSICAL COURIER in making the commission a feature of a large special number has been heartily commended by nearly all, and quite a number have purchased extra copies for distribution among prospective purchasers of instruments, feeling that the experience contained therein of the several hundred dealers, proving that beyond question the purchaser was little benefited by soliciting aid from outside parties, might instill in them a more decided confidence in the dealer and his opinion regarding the reliability of an instrument and result in abjuring to a very great extent the middle or commission man.

That all dealers are not strictly conscientious in their statements regarding a piano does not enter into the question; they certainly might be considered just as reliable and as much to be depended upon as the person who has gone from one end of the line to the other and then renders an opinion in accordance with the highest price offered him to make the sale.

The dealer is supposed to be working somewhat for a reputation or to sustain a reputation already made, but the commission man only expects just what can be got from that sale.

The circumstances connected with some of the sales are so aggravating and unjust that it is no wonder a feeling of discouragement creeps over the dealer and he whispers to himself, "How long, O Lord! how long!"

As a matter of curiosity we will quote a specimen or two:

Mr. D., a clergyman and a perfect stranger to the dealer, presents himself at the warerooms and introduces a member of his parish who is casting about for a piano.

They have been looking around and want to do the best they can, quality and price considered, &c., and, furthermore, as an extra inducement for the dealer to make a low price, there were in prospect several more sales in the same parish, which, in all probability, the preacher could influence.

A second-hand piano was finally selected, and, between the purchaser and his pastor, the price was screwed down to a mighty light margin, but accepted in consideration of future sales.

It was a cash bargain and everything being settled they left, and the dealer thought no more of the matter.

In about two hours back comes the clerical end of the deal and wants \$20 commission for bringing in the customer.

As \$20 represented about three-quarters of the gross profit the dealer naturally got hot, as not the slightest intimation had been given that a commission would be expected.

The minister felt hurt also, as every other dealer in the street was only too glad to pay him for his influence.

Well, he was presented with a \$10 check finally to patch matters up, and, as it afterward proved, went and gave the check to the man who had purchased the piano, for we have that check in our possession, indorsed by the minister to his friend, and pretty good evidence that the commission was simply a deal between those two to still lower the price of that piano.

A music teacher overheard a party of three persons say they were going to —'s place to look at pianos. He had never even seen the people before, but, taking a careful note of their appearance, he skipped up ahead of them, and told the salesman at the place that some friends of his were coming in

that afternoon—describing them—and would probably purchase a piano.

He could not stay himself, as he had an important lesson to give, but would come in later and fix matters up.

The sale was made, commission added, and this teacher did come around and was paid that commission, too.

In this case that dealer was obliged in self preservation to rob that purchaser, an innocent party, of the amount paid the teacher.

A commission fiend known to the dealer comes in with a lady, a stranger, and after conceding a good share of the profit the sale is made and commission paid later. It afterward transpired that the lady was the man's wife and the piano for his own house.

One dealer said he had already paid commission to four different people on one sale, and the back counties were yet to hear from.

It simply demonstrates that under the existing conditions the Philadelphia piano dealer is rather at the mercy of a good many unscrupulous leeches, and a concerted movement is now on foot to in some manner obtain relief.

Here is something that may be of importance to other cities.

The exhibitors of Philadelphia have felt that allotment of space, &c., connected with the Columbian Exhibition at Chicago were in an unsettled and unsatisfactory condition, and in order that their interests would be fully protected and all matters of detail attended to have formed what is called the Philadelphia Exhibitors' Association and have sent Mr. Cornelius Waldron as their representative.

The plan is as follows:

PHILADELPHIA EXHIBITORS' ASSOCIATION.

The following agreement has been entered into by the executive committee of the above association and Mr. CORNELIUS A. WALDRON.

BUREAU OF INFORMATION,

PHILADELPHIA EXHIBITORS' ASSOCIATION,

Pennsylvania Building, Chicago, Ill.

The bureau will furnish exhibitors all information desired, giving a full description of the space allotted, such as ground floor plans of all the buildings, showing location of space, aisles, doorways, light, &c., and when the space is not a desirable one for the exhibit to effect, if possible, any desired changes.

Change of Space.—Change of space should be attended to soon after the allotment is made, as it will require prompt attention and active work on the part of the bureau.

Allotment.—When the allotment of space is definitely made the bureau will attend to getting the permit for the exhibitor and inform him what rules and regulations are adopted for the government of the same.

Transportation.—Will furnish instructions for marking and shipment of exhibits, giving rates via different lines, the terminal rates at Chicago, rates of insurance on released shipments, how to make out the B. of L., and all matters pertaining thereto.

When requested will take entire charge of the exhibits from the beginning to the close, attend to repacking and returning of all unsold goods, make contracts for the handling and insurance of the exhibits here and in Chicago at such prices as may be agreed upon.

As all unsold goods are to be returned free from Chicago he will arrange for the care of the B. of L. and secure the necessary certificates, &c., and attend to the handling and shipping at a minimum cost to the exhibitors.

He will secure the services of competent, reliable attendants, interpreters, salesmen, &c., to show, explain, advertise and keep the goods in order and attend to taking orders for such goods as the exhibitors desire sold.

In the rules and regulations adopted by the management of the World's Columbian Exposition Rule 5 reads:

"Special rules will be issued governing each department and the sale of articles within the buildings or on the grounds."

In harmony with the above rule he will establish a bazar for the storage and delivery of goods sold in the exposition, making it an attractive sales department.

He will store and insure the empty packages until such times as they are wanted, at a price to be agreed upon.

He will furnish estimates for showcases, counters, shelving, railing, shafting, pulleys and belting for power, and obtain the lowest prices for all kinds of work to be done, in fact for the interest of the exhibitors.

The bureau will be complete in every detail of information for exhibitors in all matters pertaining to the successful handling of exhibits, and thus avoid the friction and confusion so often accompanying such exhibitions, and

facilitating the successful helping in matters of comfort and care of the exhibitors and their employes.

Among the trade much interest is being taken in C. J. Heppe & Son's new invention—the vibraphone.

This is not a musical instrument, but what they consider a valuable attachment to be used on the sounding board of a piano, which prolongs and makes brilliant the tone.

They claim to have demonstrated by a long series of experiments that by applying weights at exactly the proper spot a sounding board can be made to vibrate for a greatly increased length of time, and without striking the key with more than the ordinary force.

They have been for some months perfecting the vibraphone, and are now placing it on every piano that leaves their warerooms.

A detailed description of this invention will be given in a later issue of THE MUSICAL COURIER.

The inventive genius of their establishment has applied a tempo attachment to the Automaton pianos, for which Heppe & Son are the Philadelphia agents. The possibilities of expression in the music played upon this mechanical instrument are greatly augmented by this appliance.

They are having an excellent fall trade with the Steck pianos, and each sale made of this noted make adds one more testimonial to the long list already inscribed in their book of references, which already contains the names of some of Philadelphia's most noted citizens.

George R. Fleming furnished a Behr concert grand for Mr. Gonzalez Nuñez, the pianist, who was the solo player at the concert given by the Männerchor Society on Friday evening last. The instrument used was one of the latest of Behr Brothers & Co.'s make, and was perfection, so they all said.

The Lester Piano Company are about to add 100 feet to their new factory, the capacity of which is insufficient for their needs. They report a great trade this fall.

F. A. North & Co. are now in the full enjoyment of their handsome wareroom, which for convenience and beauty can hardly be surpassed in the city.

On the second floor a special room has been prepared for the sale of the Wilcox & White Symphony.

They have sold a good many of these instruments and consider the agency a valuable auxiliary to the piano trade.

MR. GEO. M. ACKERLY, the dealer at Patchogue, L. I., writes that "It is the same old story. The Hallet & Davis piano was awarded the first premium at the Riverhead Fair in competition with the pianos of 10 other manufacturers." Incidentally the same mail brings official notice that the 40th regular quarterly dividend from net earnings was paid to the stockholders of the Hallet & Davis Piano Manufacturing Company, of Boston, Mass., on October 15.

DESPITE all this talk of the wonderful success of piano building in the West—and much of it is within the bounds of truth—there are some pianos made in the East that have so ingratiated themselves into the good graces of the dealer and the piano purchasing public that there is no element of competition that can trouble them. Of such the Schubert is an excellent example as can be offered. Good to look at, good to hear, good to buy and good to sell. The Schubert uprights fill a position in the stock of dealers who know what's what when they get it as no other instrument can.

—Mr. Chas. F. Hammerschmitt says that he is meeting with success beyond his anticipations in the wareroom at 114 Fifth avenue which he opened some weeks ago for the sale of Pease and Strich & Zeidler pianos.

—A floating newspaper paragraph says that a Halifax lady, aged eighty, has just begun taking piano lessons. Even the old and feeble can get square with their neighbors when they go about it right.—"Texas Siftings."

—Kennelly & Sylvester, the popular music dealers of Lawrence, Mass., have removed from their old location to the large double store a few doors below, 248 and 250 Essex street, and have placed therein a large stock of pianos, organs and other musical instruments, together with a variety of articles usually found in a music store.—Exchange.

—Mr. C. T. Jennings, at one time vice-president of the Hobbie Music Company, has severed his connection with that firm and will open up soon with a nice line of pianos and organs, small musical instruments and sheet music, which it will be his pleasure to show the public. —Mr. Jennings is thoroughly competent, having been in the business for a number of years representing this company here and at various other places in the South. He has also been manager of the city trade here for the past few years.—Roanoke, Va., "World."

NEW!

NEW!

NEW!



**POLYPHONE,
HYMNOPHONE,
SYMPHONION.**

The old fashioned cylinder music box with a limited set of tunes is now a thing of the past.

Look at the cut. See the disks. Every disk means a new tune. You can buy 1,000 disks and have 1,000 tunes, or ten disks or ten tunes. They are inexpensive and much quicker sold than any other style. Wake up, dealers, and increase your business this fall. More profit, more satisfaction all round.

NEW DESIGNS IN CASES.
Send for Catalogue.

FRED. H. SANDER,
Sole Importer and Manufacturer,
146 Franklin St., Boston, Mass.

AUGUST GEMÜNDER.

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AUGUST GEMÜNDER & SONS
Old Reliable Violin House
SOLE MAKERS OF THE **WORLD RENOWNED**
Gemünder Art Violins
THE WORLD'S GREATEST VIOLINIST WRITES
"THE GEMÜNDER ART VIOLINS
TO THE ORIGINAL MASTER"
IMPORTERS & DEALERS IN
Genuine Old Italian Violins
Solo Bows & Strings
13 EAST 16TH ST.
BET. 5TH AVE & BROADWAY,
NEW YORK.
WHOLESALE AND RETAIL CATALOGUE ON APPLICATION.

HIGHEST AWARDS AT NEW ORLEANS EXPOSITION, 1885,
AND MELBOURNE, 1889.



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Grand and Upright
PIANOS.
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THE WEHLE PIANO,
HONEST, GOOD TONED AND HANDSOME.
There is money for the Dealer in this Piano. Send for Catalogue.
OSCAR WEHLE,
282 NINTH AVE., near 27th St., NEW YORK CITY.

High Grade Upright Pianos.



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125 and 127 South Clinton St., CHICAGO, ILL.

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from 819 BROADWAY to our
NEW BUILDING,
18 East 22d Street,
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IS MADE BY THE
GRAND RAPIDS PIANO CASE CO.
Grand Rapids, Mich.
WE SOLICIT CORRESPONDENCE.

LOUIS CEHLERT,

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MULHOUSE FINE PIANO KEY CLOTHS.

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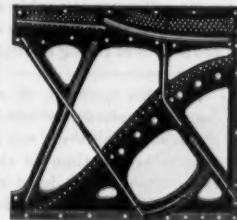
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Songs, Church Services, Etc., Etc.



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ESTABLISHED 1879.

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Grand, Square and Upright Pianos,

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Send for Catalogue.

MARIETTA, OHIO.

The Famous "Rönisch Piano," Dresden,
Germany,
Maker to Royal Courts of Saxony and Sweden and Norway.



Founded in 1845.

Over 30,000 in Use.

Highest Awards
and
Decorations from several
Courts.



A large display of these excellent Pianos will be found at the
COLUMBIAN EXHIBITION, CHICAGO, 1893.

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PIANO TRADE.**
LUREH PIANO COMPANY,

WE HAVE A LARGE STOCK OF
Square Pianos of all Prominent Makers,
IN FIRST-CLASS CONDITION,
On hand for the Trade at low figures. Also a large stock of
Carved Legs ready for use.
Should you require anything of this kind it will pay you to call,
FOURTH AVE., Cor. 25th ST.,
NEW YORK.

HERSCHEL FENTON,

—DEALER IN—

Old Violins, Guitars, Mando-
lins, ELECTRIC BANJOS,
&c.,



Banjourines, Banjoettes,
Florentine Strings, Bows,
Cases, &c.,

No. 61 NASSAU STREET, NEW YORK.

OLD INSTRUMENTS BOUGHT, SOLD OR EXCHANGED, REPAIRED, &c.

CORNISH & CO.

ESTABLISHED 25 YEARS.

—MANUFACTURERS OF—

Upright Cabinet Grand Pianos and
Church, School, Lodge and Parlor Organs.
FACTORIES AND OFFICES: **WASHINGTON, N. J.**

ONE MAN HAPPY.

MR. JACK HAYNES received on Tuesday morning a very elegant cabinet organ of Newman Brothers' make.

It is Style 120, finished in antique oak, six octaves and eight sets of reeds.

It came from the makers as a gift to Mr. Haynes and will adorn the library in that gentleman's residence, a handsome reminder to him that Newman Brothers are appreciating the steadily increasing business in their goods which his indefatigable efforts are bringing about.

THE BOBZIN FAILURE.

UP to noon of yesterday, Tuesday, October 25, no detailed report of the condition of affairs of Charles Bobzin & Co., of Detroit, had reached any of the New York creditors. The assignee is still overhauling the books, and it is hoped that he will have matters sufficiently straightened out to submit a statement within a few days. The liabilities are still estimated as in excess of \$100,000, with only Mr. Bobzin's statement that he hopes the assets will equal that amount. It is hardly possible that the affair will turn out as happily as Mr. Bobzin predicts, and it is possible that there will be grave dissatisfaction among the body of creditors when a full investigation shows the dealings with individual concerns.

As was stated last week, a large amount of paper has been recently offered on the New York market bearing the indorsement of two houses generally known to be speculators to a certain extent in the handling of accommodation and exchange notes, and it is among the possibilities that developments in the nature of a surprise may be brought to light when the assignee's report is made. There seems to be a general disposition to help Mr. Bobzin, and it is likely that the business will be continued in some shape when its present tangle is unanarled.

WHAT'S THE MATTER, ANYHOW?

IT does seem that the nearer we approach the time for active preparation for the World's Columbian Exposition the more mixed up and unsatisfactory its affairs become, in so far as they concern the music trades. For months and months efforts have been made by THE MUSICAL COURIER, both at headquarters here and at Chicago, to gain some definite information as to the plans of the committee having our interests in hand, and to-day we, as well as our contemporaries, are as far away from any accurate knowledge as we were six months ago. It looks as though the music industries are to be slighted almost to the extent of being ignored, and it is small wonder that the whole project, as it affects our trade, is losing interest every day.

Someone must be to blame for this. Who is it? He should be found out and investigated and then quietly killed.

The Philadelphia trade have waked up, as will be seen in another column, and the following, from the Chicago "Indicator" of last week, shows that the Chicago people who are on the ground have as little confidence in the matter as we in the East.

Someone must be to blame for this. Who is he? What's the matter, anyhow?

They Are Dissatisfied.

Although official announcement of the allotment of space at the world's fair has not been made, enough of information has leaked out to satisfy many of the piano and organ manufacturers that they are not to be treated as liberally as they deem proper. As announced in last week's "Indicator," the space has been awarded, but the formal approval has not been made, and therefore publicity is not given the allotment. Had the great celebration not occurred this week it is probable that the matter would have received attention by this time, but everything has been set aside for the complete observance of the dedicatory ceremonies.

Therefore the only additional information gained this week has been secured piecemeal by interested manufacturers. But this information has proved quite sufficient for many of them. They have determined that they are not to receive adequate space in which to properly display their products, and they have consequently cut loose from

the exposition entirely and devoted their energies to securing appropriate quarters in the business heart of the city for the purposes of exhibition warerooms. Several prominent houses have already engaged such quarters and during the fair will place their pianos and organs on exhibition and invite the dealers to make their headquarters with them.

Desirable rooms for such purpose are not many and real estate agents have been kept busily at work during the past week looking up leases that can be secured.

This condition of affairs is very much as we predicted, and the resulting action of the manufacturers is also what we predicted and advised long ago. We believe the interests of the trade will be best subserved by these downtown exhibition rooms, where pianos can be kept in condition, and where they can be exhibited whenever the customer desires.

There is hardly room for question of the assertion that pianos will not fare well in the huge Manufactures Building in Jackson Park, located plumb on the shores of the lake, with the resultant dampness brought by the east winds. The dust and dirt, inseparable from such an enormous building, and the dampness of the lake shore climate will unquestionably ruin a piano in one month, to say nothing of the six months of the fair. The average ware-room proves trying enough, but is far better than the lake shore.

And this question of exhibition is another important point. As shown in our interview with Dr. Peabody last week, manufacturers will be expected to apportion among themselves the time for showing the tone of their respective pianos. That is to say, Mr. X will be allowed to have his piano played from 9:15 A. M. Thursday to 10:15 A. M. But suppose a very anxious customer gets around at 10:16 A. M. The customer must remain anxious until, say, the following Wednesday at 9:15 A. M. In the meantime the piano may remain silent and accumulate dirt, dust and lake water.

This may be a trifle exaggerated, to be sure, but the principle is there. An exhibitor cannot be limited in his time for exhibition, otherwise he would lose very many opportunities that it will seem to him necessary to improve.

These are the facts as they exist, and our prediction is that fully one-half of the manufacturers who have applied for space will refuse the award and exhibit in the music headquarters in the business heart of the city.

TWO STRAIGHT—ONE CROOKED.

Editors Musical Courier:

Will you kindly give me information as desired below in THE MUSICAL COURIER of the 26th inst. under "Careful Reader," or by letter if preferable.

In the F. Muehlfeld & Co. a legitimate piano, and about how does it rank? Also, if possible, what actions do they use in their large sizes? I have had a squabble recently in relation to the above, and know of no surer and reliable way of clearing the matter up than through you. Thanking you in advance for the trouble and favor, I am

Yours truly,

CAREFUL READER.

PHILADELPHIA, October 17, 1892.

The Muehlfeld piano is a legitimate instrument, manufactured by F. Muehlfeld & Co., at their factory No. 462 East 136th street, New York. THE MUSICAL COURIER does not grade pianos. You will find the Muehlfeld all that its makers claim for it. Neither does THE MUSICAL COURIER believe in associating the name of an action maker with an instrument. F. Muehlfeld & Co. will inform you what action they use if you will write to them.

Editors Musical Courier:

Please let me know whether Beatty Piano and Organ Company manufacture their own goods or not. Also the Cornish Piano and Organ Company.

Yours truly,

Mrs. M. A. COCHRAN.

BOLDWIN, Miss.

Beatty of Washington, N. J., or the Beatty Piano and Organ Company do not manufacture their own goods. He or they have them made where they can be had cheapest, and we would advise our correspondent to purchase almost any other make, as the Beatty is a stencil and cannot be relied upon. If she will consult her local postmaster she will find whether the Post Office Department will deliver any registered letters to Daniel F. Beatty or the Beatty Piano and Organ Company.

Cornish & Co. manufacture their own goods.

The Commercial Travelers' Club.

THE Commercial Travelers' Club, of this city, is an institution worthy of notice. It was founded about a year since by a number of gentlemen, several of whom are connected with musical interests, and has since developed into a sound and promising association. Its membership has increased until it has an enrollment of about 300 traveling men, representing many and varied lines of business. Membership is obtained under reasonable restrictions, necessary to guard the club against the intrusion of undesirable candidates for admission, and its fees are by no means onerous.

The present club house is located at 15 West Thirty-first

street, in a handsome and capacious building near Broadway. There is every facility for pleasure, such as reading, writing, smoking, music, billiard and pool rooms, all of which are free to the use of the club's members or guests. Sleeping apartments are also to be secured at much lower prices than at any good hotel, and bathrooms, lavatories, &c., add to the comforts of the place. The whole interior bears a home-like aspect, and the tired traveler may find within its hospitable walls congenial surroundings impossible to acquire in any caravansary.

As is customary in clubs, the fragrant havana abounds, and such as desire find varieties of "gargle" to clear the throat of dust after a railway journey. All this at wholesale prices, too.

A Valuable Indorsement.

[From T. W. Farmer, Esq., Halstead House, Caramut, Victoria, Australia.]

AUGUST 16, 1892.

To Messrs. Cornish & Co., Washington, N. Y., U. S. A.

DEAR SIRS—I have very much pleasure in expressing my entire satisfaction with the No. 12,000 "Corinthian" organ supplied by you, and in bearing testimony to the fact that the instrument is in every respect as described in your catalogue.

Notwithstanding its having been carried upward of 13,000 miles the organ reached me in excellent order and condition.

Its elegant finish, its sweet and powerful tone, its variety of resources, its expression, its easy touch and other qualities elicit the admiration of all who test it.

I have the honor to remain,

Very respectfully and faithfully yours,

T. W. FARMER.

Trade Notes.

—W. S. Firestone, the Cleveland, Ohio, dealer, has moved to 1462 Wilson Avenue.

—"Old Sam Thurston," of Portland, Me., has taken a new store on Free street.

—Manier & Lane will open a music store in the new Byrne Building at Jacksonville, Fla.

—Mr. B. Roemhildt, of Dayton, Ohio, was struck on the nose by a brick and painfully injured last week.

—The Boston "Globe" says that a resident of Moore's Hill, Ind., lays claim to an organ which was made in Vienna in 1608.

—An object of much curiosity observed in a music store window at Lynn, Mass., is an ancient Egyptian lyre, believed to be more than 3,000 years old.

—The Carlstedt Piano Company has been incorporated at Chicago. Capital stock, \$5,000. Incorporators, A. B. C. Carlstedt, G. H. Carlstedt and K. L. M. Carlstedt.

—Mr. Grant P. Wagner, for several years an employé of the Miller Organ Company, of Lebanon, Pa., has accepted a position with Howard Farwell & Co., of St. Paul.

—An attempt was made on October 16 to blow up a building owned by H. Holtkamp & Co., music dealers and jewelers at St. Mary's, Ohio. Dynamite was used. It was placed under a sill in the rear of the building. It did not do the damage that it was intended for. It blew the siding off the rear of the store, breaking all the windows. The report was terrific. It took place at 12 o'clock midnight.

FOR SALE—We desire to dispose of our Chicago retail business owing to the great increase in our wholesale trade. Good chance to make money; \$6,000 to \$8,000 required. "Chicago, Retail," care of THE MUSICAL COURIER.

FOR SALE—A first-class music store with all modern improvements; can be purchased very low. Good reasons for selling. This is a bargain. Address, "Bargain," care of THE MUSICAL COURIER.

WANTED—Agents to solicit orders for "Hand's Harmony Chart," improved edition, which will enable anyone to produce all fundamental major and minor chords, or transpose any scale, on piano or organ, in fifteen minutes' time without previous instruction in music. Sells in every house containing an instrument. Send \$1 for sample and terms to Nin. S. Hand Company, 187 and 184 Wabash Avenue, Chicago, Ill.

DESIGNS—Piano cases, special and catalogue styles; also for exhibits at the world's fair. Frets, trusses, engraving, music cabinets and general designing. Louis H. Marston & Robert B. Hotchkiss, architects and designers, 715 Bort Building, Chicago, Ill.

—Recent Patents:

Banjo.....	D. T. Moore, Brooklyn, N. Y.....	No. 484,222
Binder for music.....	G. H. Winslow, Pittsburg, Pa.....	" 484,275
Binder for sheet music.....	O. F. Westrup, Liverpool, England.....	" 484,268
Book or music leaf holder.....	O. A. Brown, San Francisco, Cal.....	" 484,292
Machine for writing music.....	A. Tessaro, Padua, Italy.....	" 484,262
Damper regulator, to L. Bellamy, Arlington, N. J.....		" 484,529
Music rack, to J. A. Weser, Jersey City.....		" 484,481
Piano to J. W. Brackett, Boston, Mass.....		" 484,408
Piano pedal, W. H. Ivers, assr., Ivers & Pond Piano Company, Boston, Mass.....		" 484,500
Musical game apparatus, to C. G. F. Hanke and E. Richter, Czeksalski, Germany.....		" 484,389

THERE has been a little controversy in a small Western town about the Pease piano not being exhibited at a county fair and in consequence not taking the first prize. Probably the only reason why it was not awarded the medal was because it was not shown, and the reason it was not shown is that the factory was too busy to fill the agent's orders. These new style Pease uprights are hard to beat, as many a dealer who comes into competition with them will sorrowfully admit.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREHOUSES:

STECK HALL, 11 E. Fourteenth Street, New York.

SUMMIT MFG. CO.,

MANUFACTURERS OF

PIANO COVERS

In Plush, Felt, Fleece, Gossamer and Rubber.

PIANO STOOLS.

SILK AND PLUSH SCARFS.

Lambrequins. Curtains. Portieres.

13 EAST 17th STREET,

Ret. Broadway and Fifth Ave., NEW YORK.

HUGO KRAEMER, Proprietor.



ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

92,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, cor. 16th Street, NEW YORK.

SPEAKING OF SOFT STOPS

HAVE YOU SEEN THE NEW SCALE

PRESCOTT PIANOS,

IN WHICH ARE NOW TO BE FOUND

THE MOST PERFECT TONE MUFFLERS IN USE?

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.,

1896.

CONCORD, N. H.

1899.

Renowned all over the World.



FRATI & CO.,

MANUFACTURERS OF

Pneumatic Pianos,

SELF PLAYING

ORCHESTRION ORGANS,

CONCERTINOS,

For Shows, Dancing Halls, &c.
(played by crank).

SALOON ORGANS

AND ALL KINDS OF

BARREL ORGANS.

Catalogue on Application.

AGENTS WANTED.

No. 73 Schönhauser Allee,

BERLIN, GERMANY.

AUGUST POLLMANN,

Importer and

Manufacturer of Musical Instruments

Of Every Kind.

Brass Band Instruments, String Band Instruments, Accordions, Harmonicas, Strings, &c. The Celebrated Pollmann Banjos, Guitars, Mandolins and Violins. The elegant new patented Mandolin Banjo, as per cut. The most beautiful finish, sweetest tone and easiest string instrument to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.



M. Knabe & Co.

GRAND, SQUARE AND UPRIGHT

PIANOS.

THESE INSTRUMENTS HAVE BEEN BEFORE THE PUBLIC FOR FIFTY-FIVE YEARS, AND UPON THEIR EXCELLENCE ALONE HAVE ATTAINED AN

UNPURCHASED PRE-EMINENCE,

WHICH ESTABLISH THEM

Unequaled in TONE, TOUCH, WORKMANSHIP and DURABILITY.

Every Piano fully Warranted for Five Years.

BALTIMORE:

WASHINGTON:

NEW YORK.

22 & 24 E. Baltimore St. 817 Pennsylvania Ave.

148 Fifth Avenue.

Second-Hand Pianos.

ANOTHER of the little pamphlets of the Lyon & Healy pattern has just come to hand, this time treating of pianos that have been used. It is a companion to their "Purchasing by Correspondence" and runs as follows:

Realizing the importance of being in a position to suit every musical need and to respond to every reasonable request, we have ever made a careful study of the subject of slightly used and second-hand pianos. The result is that this department in our house is conducted upon broad and original lines, which allow us to extend to our patrons the most generous treatment.

Our supply of slightly used and second-hand pianos is never failing. A certain proportion of purchasers of new pianos have old instruments which they wish to trade in. Our system enables us to accommodate all such persons. Then from our extensive renting custom pianos are constantly being returned. Lastly, instruments loaned for special uses or occasions go to swell the list.

Every piano not absolutely new is placed in our slightly used and second-hand category. This is an invariable rule. Therefore the choice afforded is of the widest description, from old pianos of former styles to practically new pianos of the most modern designs.

Every piano we acquire is delivered directly into our piano repair shops. No matter what its appearance, nor what its price, it takes its regular turn to undergo a thorough overhauling. This is done by artisans long familiar with this class of work and able to place an instrument in far better condition than mechanics less favored by constant practice could do.

The economy of this plan is obvious. So many hundred pianos are handled in this shop each year that the cost of repairs on each instrument is but a trifle, and the slightly used and second-hand pianos put forth by us give as good satisfaction relatively as the new instruments. Each instrument is placed in perfect playing order and all casual defects are remedied.

Any piano which is not deemed serviceable upon examination is put aside. Persons at a distance may buy this class of pianos from us with perfect confidence. They are not for a moment to be confused with the instruments usually sold under this head; in fact the better ones show no trace of wear.

Fashion is a great factor in enabling remarkable values to be obtained by those who do not strictly follow her behests, or at least place the musical quality of an instru-

ment above its mere outward form. In square pianos we are constantly offering instruments at a mere fraction of their cost when new. Many of them are fully equal in tone and action to upright pianos costing far more. Yet for teaching purposes square pianos are very desirable, as their shape allows the accompanist an unobstructed view.

Prices range from \$50 upwards. They are based of course strictly upon the worth of the instrument, for each slightly used and second-hand piano has ceased to be one of a class of instruments bringing a certain price and is judged upon its individual merits. Terms of payment may be arranged to suit all reasonable purchasers.

So confident are we of the inherent value (at the price) of any instrument of this class sold by us that we are always glad to agree to take back any instrument within a reasonable length of time in part payment for a new instrument. Many persons and schools not quite ready for an expensive instrument have, through availing themselves of this proposition, had the use of serviceable pianos for several years at little or no cost.

We are glad to receive correspondence upon the piano topic and will answer all questions carefully. We wish to give the fullest satisfaction. When we have not in readiness exactly the instrument desired, we make a minute of the piano desired. It is usually but a few weeks at farthest before an opportunity to obtain it is presented.



Where Is It?

LISBON, October 17, 1892.

Editors Musical Courier:

IN your last issue you speak of a piano about to be made in France, to cost \$1,000 and to be very large. I agree with you that there is no call for a larger tone piano unless it is to be used in Central Park. Did you ever hear of the Cushing piano, made by old Mr. Chickering? Perhaps you haven't, so I will give you an account of it. Mr. Cushing was the richest man in Watertown, Mass.; he had been consul to China and got rich. After he retired from business he set about to enjoy himself and Cushing's farm was worth going to see. When the assessors went to him to find out how much to assess him he asked them how much the tax was for all Watertown; they gave him the amount and he said, "Set me down for the whole sum." Mr. Cushing had many buildings, and in one he had an

oval room, and he wanted a piano to suit that room, to stand in the middle of the room, and he supposed he must send to England for the piano; but his head man said, "No; Mr. Chickering, of Boston, would make as good a piano as could be made in England." So he told his man to see Mr. Chickering about it, and it was concluded that an oval shape would be suitable for that room. Mr. Chickering was selected to construct the piano, 6 by 9 feet, of the grand style, and I was selected to make the case. I took hold and worked on it three months. It was a curiosity to all hands. Mr. Cushing had brought home from China some very hard redwood in logs, which he had worked up into furniture and sawed in veneers for the piano. I could not plane it, but had to scrape it. I took 14 thicknesses of 1 inch boards 1 foot thick, and by hand sawed this log in two and took out as much as I would put into the rim of the piano; it was paneled all round and molded with ebony. It had four legs. Mr. Chickering said he now had the chance to find out if a very large sounding board gave out any more tone than what he was in the habit of using. The board covered the whole piano, as did also the common grand, and when completed it was a great curiosity to all who saw it; but all were surprised that it produced no more tone than the common grand. I wish your Boston man would find out what has become of this wonderful grand piano, and publish it in THE MUSICAL COURIER.

Respectfully yours, JOHN DE HUFF.

Bad Organ Man.

J. A. MELVILLE, of Ironton, salesman for J. D. H. Baldwin & Co., piano and organ dealers, of Cincinnati, was arrested on October 15 and brought to Jackson and placed in jail in default of bond for \$500 for his hearing on October 17.

He was selling organs under Hall, Summers & Co., the general agent, and was found short about \$300. Mr. Summers took him down to the company's office and he promised to do better, and in four days after coming back at Oak Hill he sold an organ worth \$100 for \$40 cash, pocketed the money and left for his home. Mr. Summers had him arrested for embezzlement. Gambling and dissipation caused his ruin. He has a family in Ironton.—Cincinnati "Enquirer."

—Mr. S. J. Kaler, residing on Front street, has nearly completed the first piano manufactured in this town. It is a 7½ octave upright and has a rosewood case, and is valued at \$400. Mr. Kaler is a thorough piano maker and was with the Guild Piano Company, of Boston, 30 years—Weymouth, Mass., "Times."

THE BEST IN THE WORLD.

THE

NEWMAN

ORGANS.

MADE IN

CHICAGO, ILL.. U. S. A.

NEWMAN BROTHERS.

Chicago, Ill.

NEWMAN BROTHERS, of Chicago, who are famous as reed organ manufacturers, have made their reputation on the strength of the merits of their instruments, which, as their catalogue shows, are beautifully artistic in their architectural structure and full of selling qualities for the shrewd dealer.

The new factory is indeed one of the most remarkable structures in the music trade industry in Chicago to-day, and as far as practical devices for cabinet work and all such mechanisms as are associated with the production of organs are concerned, their factory no one should miss it who visits the great city of the West.

The amount of business done by Newman Brothers has increased to such an extent that even with their large plant they are unable to do more than fill current orders.

All the brothers work in thorough harmony and with one identical purpose, looking forward to the time that will give them an opportunity to retire with honors from an effort to benefit the world of music by the production of a good instrument.

When Should Travelers Call?

Worcester, Mass., October 21, 1892.

Editors Musical Courier:

I HAVE read with some degree of amusement the letter of Mr. Louis B. Thomson, of Washington. His arrangement for commercial travelers' tours is "extensive and peculiar," as was said about Sam Weller's knowledge of London. Had Mr. Thomson the power related of Joshua of old he could insure himself a fortune more speedily than he is likely to acquire it in his present trade.

Summed up briefly, this very busy gentleman recommends the hours from 9 to 11 A. M. for the travelers' visits to his and other emporiums, when he should reflect that

any man of extensive correspondence needs those very hours for opening the work of the day. In the early hours of the day the average dealer may be found in good temper, from which it may be assumed that he is like a raging lion from then until soft sleep enshrouds his wearied faculties.

Suppose myself or any other road man to have finished our business with Mr. Thomson by 11 A. M., according to his theory. I am now ready for Baltimore and reach there comfortably by 1 P. M. From that hour until 9 o'clock the next morning I am obliged to wait before I may visit my next customer. In the meantime I send my daily letter to the office, and must spend the remainder of the day and night reflecting upon the mutability of human affairs or visiting "places of unquestionable amusement." While the hours roll by it occurs to me that I am being paid to work, and pray for 9 A. M. the next day to hurry up. Had our friend Thomson Joshua's knack I would make a deal with him, and make those two hours of the morning last until he would be glad to rearrange his chronology.

Mr. Thomson says the traveler should "shake hands" with the head clerk. This is metaphor, but conveys his meaning. Isn't this suggestive of intrigue with an employee?

Since Mr. Thomson cannot regulate celestial phenomena for his own particular advantage he should be engaged to arrange all the railway time tables of the land, so that every traveler could govern himself to meet the worthy gentleman's requirements. That this could not suit the railways wouldn't matter so long as it pleased pleasant Mr. Thomson.

And, by the way, does Mr. Thomson know that only by incessant activity day and night can the traveler hope to succeed? His hours of leisure are few, and usually come to him on Sundays.

Truly yours,

CHAS. B. HAWKINS.

A piano spread of much elegance ordered for a music room, where its color and decoration are harmonious details in the general scheme, is made from plush of the very lightest green. Over it are scattered pond lily flowers and pads, both cut from heavy satin and couched in place. The flowers are of white with just a hint of pink, and shot with silver, the effect being that of silvery white. Silver thread is used for sewing down the flower petals. The lily pads of green satin are couched and veined with gold thread. The centre of each lily and the stems of the leaves are worked in solid embroidery. Mock jewels of a whitish shade are dropped near the flowers, here and there, to give the effect of drops of water.—Exchange.

The Trade.

—Morris Reiss will open a D. H. Baldwin & Co. branch at 104 Main street, Evansville, Ind.

—Morrell & Shafenberg, of Altoona, made a big display in the Columbian celebration in their town on the 21st.

—Amateur robbers stole a small quantity of musical instruments from the store of Taylor Brothers at Maine, N. Y., last week.

—Mr. Peck, a brother of Mr. Peck, of Peck & Son, has retired from the firm of Peck & Curtis, doing business at Red Bank, N. J. Mr. Curtis will continue.

—The recent fire at Santa Barbara, Cal., of which notice has already been made, damaged the music store of John Bartley to the extent of \$1,500, which was partially insured.

—Mr. John Summers, for some time a retail salesman in the employ of the Emerson Piano Company's New York branch, has accepted a similar position with Messrs. Chase & Moody, of Syracuse.

—Mr. C. B. Hawkins, representing the Brown & Simpson interests, passed through New York last week on his way to Worcester after a successful tour of New York, Pennsylvania and Ohio.

—Foster & Co.'s music store on Main street, Batavia, N. Y., has been closed. J. C. Amie, the manager, has returned to Rochester, where he will take charge of Haines Brothers' music store in that city.—Batavia "News."

—S. S. Stewart's "Banjo and Guitar Journal" for October and November is out and, as usual, contains a vast deal of interesting matter. Mr. Stewart takes occasion in this number to expose some frauds that are being perpetrated about the country connected with his celebrated banjos.

—Mr. F. A. Winter, the well-known dealer in musical instruments, is confined to his residence on Twelfth avenue, on account of a serious attack of erysipelas. His face and head are affected and to-day he is delirious with pain. He was attacked with the disease just a week ago and if a change for the better does not soon come he cannot survive.—Altoona, Pa., "Mirror," October 17.

—Among the English piano manufacturers who will exhibit at Chicago is the firm of Justin Browne & Co., Euston road, London. This house has rapidly approached the first rank in England within the past decade and intends to have a first-class exhibit. Mr. Frederick James Jennings, who has been connected with this firm for some years and who is well versed in the art of piano making, besides being a clever musician, will probably accompany the exhibit to Chicago.

—Mr. Robert M. Webb is circulating the following letter in the trade, which gives current prices on his patented paper covers. "I hand you enclosed a sample of satin finished and positively waterproof paper, from which I am making piano covers. This is something new, and although the price is higher than ordinary manilla paper I think you will appreciate it. I have a large order from Messrs. J. & C. Fischer, who use them in preference to any other.

"I also have the regular manilla cover at 6 cents and the tissue cover, also something new, at 5 cents each.

"Trusting that I may receive an order, &c."

W. H. WILLIAMS, Pres. W. THATCHER, Vice-Pres. A. S. WILLIAMS, Sec. and Treas.

THE ASTORIA VENEER MILLS.

MANUFACTURERS AND DEALERS IN

All Kinds of Cut & Sawed Veneers.

This company make a specialty of the manufacturing of Poplar and Walnut Lumber for the use of the Piano and Organ Trades. Catalogues mailed on application.

GENERAL OFFICES: 120 East Thirteenth Street, New York City.

CHAS. P. BOWLBY,

Manufacturer of the Celebrated

PRINCESS ORGANS,

5, 6 and 7 Octaves,

WASHINGTON, N. J., U. S. A.

Remington
Typewriter.

1892 MODEL.

Not only unsurpassed but unapproached for excellence of design and construction, quality of work, simplicity and durability.

SEND FOR ILLUSTRATED CATALOGUE.

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327 BROADWAY, NEW YORK.

AUFFERMANN'S

STAINED VENEERS,

211 East 42d St., New York.

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ROST'S

DIRECTORY

... OF THE ...

MUSIC TRADE

IN THE UNITED STATES.

1898.

LARGEST AND MOST COMPLETE LIST EVER
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FACTURERS AND AGENTS.

A BOOK NECESSARY FOR EVERY PERSON
ENGAGED IN THE MUSIC TRADE.

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116 East 59th St., New York City.

ADOLF NIEMANN,

MANUFACTURER OF

Piano & Hammers,

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BERLIN, GERMANY.Metcalf Piano Co.,
Rochester, N. Y.

U. S. and Foreign

PATENTS.

GEO. H. CHANDLEE,

Atlantic Building, WASHINGTON, D. C.

STEEGER & CO.,

MANUFACTURERS OF

PIANOS,

Containing the Technophone Attachment.

This attachment is undoubtedly the best thing ever
introduced for the preservation of the piano
and for the benefit of the student.

FACTORIES AT COLUMBIA HEIGHTS.

OFFICE AND WAREHOUSE

Cor. Jackson St. and Wabash Ave., Chicago, Ill.

All mail should be sent to the office.

Send for Catalogue.

GROLLMAN MFG. CO.,

MANUFACTURERS OF

Fifteenth and Throop Sts.,
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S. J. ALBRIGHT,

DEALER IN FINE

PIANO AND CABINET

WOODS & VENEERS

OF EVERY DESCRIPTION,

204 CENTRE STREET,

(Formerly occupied by
Daniels & Co.)

NEW YORK.

DAVENPORT & TREACY,

Piano Plates

—AND—

PIANO HARDWARE,

Avenue D and 11th Street,
NEW YORK.CARPENTER
ORGANS.

We want to open correspondence with
reliable dealers who can use a strictly
HIGH GRADE Organ. Ample territory
and strict protection guaranteed.

We cordially invite the Trade to visit
our factory, reached in six hours from
New York City.

E. P. CARPENTER COMPANY,
Brattleboro, Vt., U. S. A.



LYON & HEALY'S retail warerooms, corner State and Monroe streets, Chicago, as they appeared during the Columbian dedication last week.

Weser Brothers Style E.

"KETTERLINUS, of Philadelphia," famed though he is in the piano and organ line as a maker of catalogues, has surpassed himself in an 8x9 cut of a Weser Brothers Style E upright. The case is one of the handsomest made for large uprights, and has given a chance for the engraver to do his best work, a chance which has been taken advantage of, with the result of a clear cut, well proportioned portrait.

A Good Story.

A GOOD story on a would-be piano salesman comes from a prominent Southern piano house. The young man had been working for the house for some time, but had not proven a success. He was called in, but begged hard for an opportunity to redeem himself. This was granted. After being out three weeks and no orders forthcoming a letter was written ordering him to report in person, which brought a long letter of explanation and the following report of business:

"I took an order from one of the best business men last night for a style 1, Blank piano at \$310, payable in one year, to be shipped November 1, and the chances of a countermand from him are reduced to a minimum, as I left him in elegant shape."

Mark Ament.

An Enterprising Music Dealer.

FROM a comparatively small beginning the music and instrument business which that popular music dealer, Mark Ament, has built up within the past few years is a shining example of what energy and enterprise, pluck and determined business perseverance will do for any firm. The success which Mark Ament has achieved is due to himself alone, yet partially to the fact that he handles only the finest pianos and organs, always at the right price.

Mr. Ament is proud, and he has every reason to be, of the result of his efforts, and he is known to-day as the largest musical instrument dealer in the city. He recognizes the fact that while Peoria has the State fair the business men of this city must uphold it by making their exhibits attractive to the visitors, and this year he has outdone all previous efforts in his desire to place before the visitors to the State fair a representative display of the popular makes of pianos and organs. The Sohmer, Krell and Kimball pianos are the three chiefly attractive makes shown and handled by Mr. Ament.

One of the most interesting events of the fair was the contest for the fine Chicago Cottage organ, valued at \$135, which Mr. Ament donated as a special prize to the finest

baby under one year of age on the grounds Thursday. The judging was done at 2 o'clock Thursday afternoon, and this fine prize was captured by Rosa Silverstein, the 11 months old daughter of Mrs. M. D. Silverstein, of this city; there were in all 75 entries for this prize. Although the idea of a baby show is by no means a new one it is seldom that any firm has donated so fine a prize as that given by Mr. Ament, and Peoria may justly pride itself upon the generosity and liberal actions of this popular business man—Peoria, Ill., "Journal."

Taming the Trombone.

This Desirable Result Accomplished by the Echo Attachment.

[From the "Pall Mall Gazette."]

THE skill and ingenuity of the musical instrument maker have just succeeded in endowing the trombone player with new and somewhat startling powers. The trombone has always seemed an incomprehensibly stupid instrument to the uninitiated auditor. He hears a succession of notes dodging about a rather limited scale, and he watches the gentleman who is industriously engaged in pumping up the music, but on the surface there is something essentially inconsistent between the two phenomena, and he generally abandons the task of connecting cause with effect.

A totally new kind of surprise is in store for him. It has hitherto been impossible to "mute" the trombone—as the neighbors of such as still aspire to proficiency upon it know by bitter experience. Cornets, horns and trumpets have all been muted either by the intrusion of a wooden plug in the bell, or, in the case of a coach horn, by partly closing the bell with one of the hands of the player. In the trombone the bell is not only too far away to be muted in this manner, but the whole structure of the instrument makes such an operation impracticable. The problem has, however, been solved by an invention known as the "echo attachment."

A piston placed just under the hand used in holding the trombone can be depressed by a touch of the middle finger, and is returned by a spring the moment the pressure is removed. The effect of lowering the piston is to switch off the air current into a long and tortuous tube, the same length as the main body of the trombone. This terminates not in a bell, but a curious, irregular cone, so that sound is not "blared forth," but only "gently tooted." The echo attachment is so arranged that the whole of it is hidden by the bell of the trombone when the player faces the audience. By its aid seemingly distant music can be produced in the front of the orchestra without the device of hiding the trombone behind the scenery or in an angel's

gallery; but, best of all, the trombone player's pupil can spend the evening in fighting with his octaves.

STARCK & STRACK.

Chicago, Ill.

MR. PHIL. A. STARCK is a man who is known throughout the whole piano and organ trade of the Union as a thoroughly competent and conversant member of the music trade. Mr. M. E. Strack is another gentleman who in a different department of the business has made a reputation for himself. These two gentlemen in associating themselves and creating the Starck & Strack Piano Company, of Chicago, have given to that remarkable city an additional impetus in one of its most progressive lines of interest.

What they are doing in the way of piano construction is best shown in what they have recently put on the market in the shape of large uprights, some of which give astounding evidence of what Chicago is doing in the direction of the development of tonal qualities of musical instruments.

There is in Chicago to-day a tremendous amount of energy exercised for the production of a large and broad tone in pianos and it seems as if that tendency is to be generated more than ever, particularly with the younger firms who recognize the merit existing in tone wealth.

Starck & Strack scales are created on that basis; they call their pianos grand uprights and they mean by that that the uprights have the character and quality of a grand in touch and tone and in the possibilities of development.

Mr. Starck has always been associated with the sale and disposal of high grade instruments and is a thorough disciple of the school of the advanced piano and organ man, which looks for the advancement and elevation of musical instruments. With him Mr. Strack is a worthy coadjutor, and these two men, bent upon a conscientious purpose, are unquestionably destined to make Chicago additionally famous in the line of musical instruments with their Starck & Strack piano. They issue the following short circular, which we recommend for perusal:

TO OUR FRIENDS AND THE TRADE.

WE beg to announce that we are now manufacturing Pianos of the **FINEST GRADE**, and are ready to ship promptly our styles C and D, which we make in all the popular fancy woods. Our Grand Upright Scale is perfect and original with us, and we are happy to state that in real merit it is equal to the Grand. Cases are unique in design and doubly veneered throughout with the finest sawed veneers, and finished second to none. We employ only the most skillful workmen, use only the best materials, and the result is—a Piano of **THE HIGHEST TYPE**.

We shall be pleased to hear from YOU.

Yours truly,

PHIL. A. STARCK, President.
M. E. STRACK, Secy. and Treas.

STARCK AND STRACK Piano Co.

—Merriman's music store at Hornellsville, N. Y., was robbed early on the morning of October 17 of about \$100 worth of musical instruments. The thief, a one legged man, broke in the front window of the store and proceeded to fill the void created by the absence of the leg with flutes, piccolos, harmonicas and other musical instruments. At this juncture two policemen who stood opposite in a hallway gave chase, and after a lively run succeeded in capturing the thief in the cellar of the Page House. He was taken to headquarters and the searching process gone through with. Nothing could be found and the officers were about to release him, when they happened to hit the pants leg, which was completely filled with stolen articles. The prisoner gave his name as Jacob Johnson and his home Chicago.

P. J. GILDEMEESTER, FOR MANY YEARS MANAGING PARTNER OF MESSRS. CHICKERING & SONS.

Gildemeester & Kroeger

HENRY KROEGER, FOR TWENTY YEARS SUPERINTENDENT OF FACTORIES OF MESSRS. STEINWAY & SONS.

Second Avenue and Twenty-first Street, New York.

PIANOS.



STAR
AND
RACK



CHICAGO,

U. S. A.

DID YOU EVER KNOW?

DID you ever know that a $7\frac{1}{2}$ octave upright Piano had nearly 9,000 parts to it? That every time you touch a key you move 50 little parts, and 88 keys gives you 4,400 parts to the action alone?

DID YOU EVER KNOW

That a $7\frac{1}{2}$ octave upright Piano has about 233 steel strings in the flat scale, and from 36 to about 55 in the overstrung scale (it depends on scale), and that there is a strain of about 137 pounds to each string, which means tons of weight that high factory pitch to sustain?

DID YOU EVER KNOW

That the vital spark of a Piano is its soundboard, the adjustment of which to the plate frame should be done with almost a spirit level and to the rule of a hair? When so done you avoid bell tones, harmonics and wild notes.

DID YOU EVER KNOW

That the back blocking and bracing of a Piano is its backbone, to sustain all these parts and strain with which to insure service and durability?

DID YOU EVER KNOW

That the adjustment of bridges, bars and striking distances on soundboards should be almost identical in each Piano of the same scale, to get them as near alike as possible?

DID YOU EVER KNOW

That the scale of the Piano is the secret of it? The acoustics, balance of register, uniform bearing, pin space, position of bridge pins and position of striking line, all are the mystery of it, controlled only by a man of genius or practical common sense

DID YOU EVER KNOW

That there are eight coats of varnish on a real Piano, and that each coat takes ten days to dry—eighty days. Just think of it! Copal or Zanzibar gum varnish costs hundreds of dollars a barrel, too. That means to turn out 20 Pianos per week you must have from 1,000 to 1,500 cases in the varnish room all the time.

DID YOU EVER KNOW

That all this and much more cost lots of money and time, and in order to build up your future reputation and prestige nothing but a real Piano will do it?

DID YOU EVER KNOW

That there are thousands of things being made in the shape of a Piano to sell as a piece of furniture only? You know when you invest in it it is only a matter of dollars and cents. Don't be afraid to make out your check for a real Piano. They make you money, and after purchase allow you to sleep nights.

DID YOU EVER KNOW

That ten years ago it was a novelty for a dealer to buy a Piano for \$125 and sell for \$400 regardless of recoil? To-day they will sell them to cut the other man's throat. That's all. No money in it. Don't lose your reputation. Keep the friendship of all in your territory. Sell them a real Piano. You may think it is slow work, but it is not; you can sell anything you will push.

DID YOU EVER KNOW

That the A. B. Chase Company make a real Piano? Few Pianos made to-day in any part of the world compare with the A. B. Chase as a musical instrument.

We can give you lots more good information on a real Piano and how to make money on them. Just drop us a line, or better, call on us, either at our factory or 86 Fifth avenue, New York. A. B. CHASE COMPANY,

Factory and principal office, Norwalk, Ohio.
New York warerooms, 86 Fifth avenue.

The Princess Organs.

SINCE 1874 Mr. Charles P. Bowlby has been manufacturing at Washington, N. J., what is known in the trade as the "Princess" organs.

In tone, style and finish they occupy a most reputable position among dealers, and there has hardly been a time since the organization of the works that the orders have not exceeded the output.

The factory—a building 140 feet long by 40 feet wide, three stories high—is always teeming with life and industry, and, what is noticeable, nearly the entire force of workmen are of that substantial class of adults recognized invariably as belonging to the army of skilled artisans. Mr. Bowlby has personal supervision over his factory, and is a practical workman himself.

One of the most popular styles is the "Mirror Top;" length, 48 inches; height, 81 inches, constructed throughout of the choicest black walnut. A convenient feature is that the music rest raises and exposes a very convenient closet for music and books.

Under the canopy top is arranged a handsome German beveled mirror, 12x20, and on the right and left of it are unique vase holders. This style has always been a remarkably good seller. It is made in five octaves. The "Diamond," also a black walnut case with canopy top

and beveled mirror panels, made in five and six octaves, is popular with the dealer.

Style "Improved Imperial" has many of the features described in the others, and in addition under the canopy top is a receptacle for sheet music.

These three are the principal high top instruments made.

The style "Chapel," for church, chapel and lodge use, is finished with a walnut back to front the audience, and has proved durable and highly satisfactory. The action which it contains is ingenious, direct working and cannot with proper usage get out of order.

Mr. Bowlby invites criticism as to the tone quality of this instrument.

A new departure was taken some time ago, and as a result a new style, described as a grand upright, seven octave organ, is being made.

These are piano cased and combine qualities heretofore not incorporated in any organ.

Referring to these organs, they say: "There has been no time and skill spared to bring them to that point of perfection which will stand the test of criticism of the most expert musician."

"The elastic touch and quick response of the reeds will enable a professional to perform as rapid music as can be performed on a seven octave piano."

Another Marietta Enterprise.

THE Saroni Zither Company, a new manufacturing concern, composed of Messrs. H. S. Saroni, J. H. Grafton, E. B. Morrison and A. D. Follett, has rented the third story of the Mills Building on Front street, recently occupied by the Gymnasium, and are now fitting it up preparatory to the manufacturing of Professor Saroni's new key zither. The company recently received its first order and it was a good one, calling for 100 instruments a week for one year. John Church & Co., of Cincinnati, is the firm that gave the order. The prospects of the new enterprise are very bright.—Marietta, Ohio, "Times."

More About Hubbard.

A GREAT deal of speculation is being indulged in regarding the present whereabouts of Wilbur F. Hubbard, who for the past 10 years has been engaged in the sale of musical instruments in this village. He was last seen in Lyons on the evening of September 30 and since that time has not been heard of in this county.

Mr. Hubbard bought musical instrument on credit from the manufacturers and sold them around the country, taking notes in payment. These notes he was generally compelled to discount at usurious rates and was thus kept in straitened circumstances most of the time.

Shortly after his departure the creditors were surprised to find that on September 23 he had executed a bill of sale to his son-in-law, Melvin H. Jameson, for a consideration of \$2,000, and in the bill gave him the first lien upon a large number of pianos scattered all over Wayne, Cayuga, Ontario and Orleans counties. About the same time parties in this village and in the surrounding country who had bought instruments of Mr. Hubbard received notices asking why they did not pay their instalments, and threatening to seize the instruments.

Then it was ascertained that Mr. Hubbard had been doing a questionable business. It appears that he would sell pianos and organs upon the instalment plan, receiving the payments monthly, generally making them \$10 a month. After getting the purchaser's name to the contract he would sell the contract at a discount, and would collect and pocket the collections as fast as he made them, rendering no account whatever to the holder of the contract, unless followed up very sharply, and then making various excuses why the parties did not pay, when in reality he had collected and appropriated the money.

As soon as it became known that Mr. Hubbard was not in the county the Lyons creditors began to scramble after the leavings. George L. Carver, a flour and feed merchant, got out an attachment upon two separate causes of action. One arose through a piano deal. Mr. Carver owned a piano which he wished to dispose of and placed it in Mr. Hubbard's hands to be sold. Mr. Hubbard sold the instrument to Frederick Stoltz, a farmer living south of Lyons, for \$135, taking Stoltz's note with Philip Schwab as an indorser. This note he got discounted and appropriated the proceeds.

Then the Lyons National Bank began an action in the Supreme Court to collect an indebtedness of about \$700, and after securing their attachments the papers were served upon each of the known holders of any instruments sold by Mr. Hubbard.

Attachments were also granted to other creditors, among whom were Hoffman & Robinson, of Lyons, for rent and money loaned.

Since these facts became known a large number of ugly rumors have been started. Some years ago when Mr. Hubbard lived in the northern part of the county he served a term in State Prison for passing or negotiating a forged instrument upon a Baldwinville banker. Since his return

from serving that sentence confidence was restored in him, as he was believed to have reformed, but during the past year several questionable transactions have occurred in this county in which notes were negotiated by him and money lenders got hold of doubtful paper, but he always managed to settle the matter up before it got noised around.

The piano and organ manufacturers are also involved to quite an extent in this matter, as they sold Mr. Hubbard the instruments on credit, and in case they should step in and make an effort to replevin their goods the purchasers and attachment creditors and Mr. Jameson would be involved in a large amount of litigation, and it is very evident that the resident creditors will not lose the advantage they have already gained without much litigation.

As a man, Mr. Hubbard was liked by all. He was a member of the Presbyterian Church and was leader of the Grace Episcopal Church choir. He belonged to the Free Masons, Grand Army of the Republic and the Ancient Order of United Workmen.

The amount of Hubbard's indebtedness to parties living in Wayne County will reach close to \$5,000, and if there are more instances of his having passed questionable money this amount will be greatly swelled.—Rochester, N. Y., "Herald."

"Crown" Pianos.

The "Crown" pianos are best of them all,
By merit of beauty and worth;
Many have used them and tested them well—
They are scattered all over the earth.

They are fit for a king and fit for a peasant,
Adapted to palace or cot;
The price is the same to the great or the lowly,
Though small, it still varies not.

The tone is most wondrous, at times 'tis so soft,
So soothing in moments of care;
And again the grand notes, so nobly sublime,
Roll quickly aloft through the air.

In touch 'tis a marvel of science and skill;
The keyboard a work of long thought;
And the case that contains all these beautiful sounds
Well nigh to perfection is brought.

So, if you want music, and that kind of music,
By all the old masters sent down—
By Mendelssohn, Schubert, Beethoven and Liszt—
Don't fail now to purchase a "Crown."

A Pittsburg Paragraph.

MR. JOHN RIEBLING, the well-known music dealer, opens a new store with Leo Riebling as partner, in the central part of the city. John Riebling and Prof. Wm. Reynolds, as salesman, will remain with his friends of the South Side, at 1715 Carson street. His sons, Leo and Walter Riebling, will take charge of the new store, 708 Smithfield street, in the Bissel Block. John Riebling was formerly a music teacher, and Leo Riebling is a practical piano builder. Both men know a good piano, hence they selected the celebrated Behning piano as their leading instrument for both stores, and the sweet toned Weaver as their leading organ. The world renowned Schomacker gold string piano is a good addition to their fine collection of pianos.

The Smith & Barnes piano is also sold at both places and is a favorite in many musical families, the touch being very easy and elastic. We congratulate Mr. John Riebling on his success. He is a gentleman who deserves credit, a judge of good musical instruments, a business man who buys strictly for cash and a dealer who has been honest with his customers.—Pittsburg "News."

Who Wants Him?

A FIRM advertising for a traveler in THE MUSICAL COURIER has received the following letter from an aspirant for the position which is worthy of verbatim reproduction:

gentls I Saw your advertisement in the Mosical Corier for a Travling Piana Salesman one ho Could sho a Recard and Give good Referanc I have Bin on the rcds for One house beetween Sevan and Eight years and can givee Them far Reference I Will Send yoo the Letter Thay gave me When i Left Them Last December and yoo can Wright them if you wish also i have a Large Territory that i am Wel acquainted over The Most of Illinois and Mozuria and Can handli The Traid you can Wright me Stating Territory You Wanted Worked The Letter i Send you that Mr. — Of — Gave Me When i Left Left Them is a Copy of Thear Letter you May Wright them in Regard to Me hoping to hear from you Soon Respectfully

—Messrs. Tallman & Harris have opened a new piano and organ store at Nyack, N. Y.

—The Weaver Organ and Piano Company, of York, Pa., write that they have just made a large shipment of organs to Africa and have unfilled orders on their books from England, France and Australia, and that their export trade never was in as thriving condition as at the present time. They have experienced the most phenomenal increase in their home trade, which now covers every State in the Union. The company has added machinery and other improvements to the addition erected to the factory buildings last year, thus steadily increasing their capacity, but the demand appears to be growing more rapidly than the capacity and another new building will soon be a necessity.

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Factory and Warerooms, 511 & 513 E. 137th St., New York.



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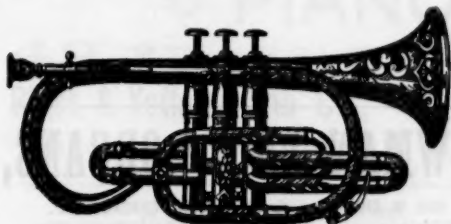
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A SWEET, SONOROUS TONE OF
WONDERFUL POWER ENTIRELY
WITHOUT METALLIC QUALITY
PRODUCED BY THIS WIRE.

SUBERS' COMPOUND PIANO WIRE.

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Sole Agent for the United States for the
Famous
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LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and 'Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Sussas Celebrated Violin Bows.

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**BLISTERED WALNUT, MAHOGANY,
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IN ALL VARIETIES.**

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432 to 440 Washington St., cor. Desbrosses St., NEW YORK.

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It will pay you to handle them.
A MARVEL IN CONSTRUCTION, TONE AND
POWER, CONSIDERING THEIR SIZE
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Just what is required for small rooms,
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FOR UPRIGHT PIANOS.

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Send for Catalogue.

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S. S. STEWART'S WORLD FAMOUS BANJOS



Have no equals for beauty of finish and musical qualities of tone. The Stewart banjos are used by all professional players. Send for illustrated Price List and Book of Information. A specimen copy of the BANJO AND GUITAR JOURNAL will be sent on receipt of 10 cents in stamps. Banjo music and songs in great variety. Send stamp for catalogue. Address

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These valuable works have been recently revised and enlarged by the author, and although the books have been increased one-fourth in size and more than doubled in value the price remains the same—

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Address all Correspondence to HARRY COLEMAN, 228 North Ninth St., Philadelphia, Pa.

CAUTION.—Every Tutor written by Otto Langey in this country, and every one he has revised and written an Appendix for, will contain his portrait on the title page as a guaranty of genuineness.

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State Fair, 1890, '91 and '92.



IF SO, TRY DIAMOND
HARD OIL POLISH.

APPLY AT ONCE FOR
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"PARLOR
UPRIGHT."
SIX OCTAVES.
F SCALE.

UPRIGHT PIANO CASE.

OAK OR WALNUT.

Extra octave added at treble end of the organ. Exclusive territory given. Catalogue and prices free. One sample organ at special introductory price to new customers.

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Manufacturer
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LYRES and
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BUT ONE GRADE AND THAT THE HIGHEST.

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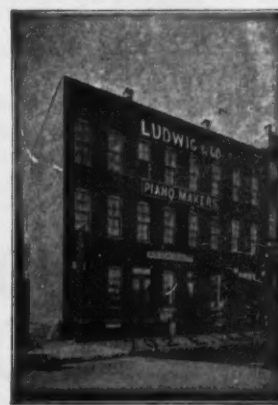
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The Reasons Why.

BY LUDDEN & BATES S. M. H.

WHEN a stranger of an inquiring turn of mind is told that Savannah is one of the first cotton cities of the world he accepts the statement without surprise. When he hears that our city leads the world's trade in naval stores he is not astonished, because the reasons for eminence in that respect lie at the surface. But when the seeker after information is told that Savannah

LEADS THE SOUTHERN TRADE

in music and Musical Instruments he is astonished and hardly convinced until he is shown the great establishment of

LUDDEN & BATES SOUTHERN MUSIC HOUSE.

Then he is forced to admit that there are few houses of greater importance even in the great centres like New York, Chicago and Boston.

It certainly is a surprising and gratifying fact that a Savannah house should be able to earn the distinction of being the most enterprising and important in this line of business when there are larger and wealthier centres that might be supposed entitled to lead in a branch which depends in a large measure on the wealth and culture of its patrons.

THE REASONS.

for the success of Ludden & Bates Southern Music House are now pretty well known to a large number of people, a number which is yearly increasing.

At the beginning—now 22 years since—there was a rather unusual combination of restless energy, keen insight into the musical needs of the people, good judgment as to attractive business methods, and expert musical knowledge, joined to extensive acquaintance in the music trade.

The partners in the old firm of Ludden & Bates united all these qualities, and certainly had in a very unusual degree the power to attract attention, coupled with the ability to satisfy and retain customers when once secured.

When the already great business of the old firm was merged into the corporation Ludden & Bates Music House, and Mr. Ludden, president of the company, gave up active work in the business (though still retaining a leading interest, that is of material interest in New York), others became interested as stockholders and officers, and out of the combined efforts of the old and new elements has arisen a business of which its founders, its present stockholders and its friends in general are justly proud.

THOSE WHO ARE SUPPOSED TO KNOW

give the following summary of the business methods of Ludden & Bates S. M. H., claiming that therein lies the secret of its great success:

First. The fact that the great majority of people cannot tell the difference between a good instrument and a poor one is the best reason why their confidence should not be abused. The best obtainable is not too good.

There are very few things in which a buyer may be so easily misled as in the purchase of a Piano or Organ. To the average purchaser any aggregation of wire, felt, wood and glue in an attractive piece of cabinet work is a "Piano," and "why shouldn't one Piano be worth as much as another?" They all sound alike and look alike to him.

In fact, the difference between the "rattletrap" and the good instrument is only apparent to the expert.

Therefore the purchaser's safety lies in dealing with a house whose standard is the highest.

"NONE BUT THE BEST"

has always been the motto of L. & B. S. M. H. It scrutinizes with the greatest vigilance the output of the factories it deals with, and if there is any deviation from standard it is at once checked. In fact this house has never hesitated to drop any maker—no matter how great his reputation—whenever it became certain that his standard was not the highest.

The comparatively recent arrangement to represent the celebrated Steinway Piano shows the enterprise of L. & B. in identifying itself with the greatest instrument in the world. Recent events in the history of the Piano trade had made it manifest that the Steinway had earned for itself the place of honor. It had become the standard of excellence both in Europe and America. The moment this was a demonstrated fact L. & B. S. M. H. lost no time in placing this great name at the head of its list. The other great makers represented are too well known to need extended comment. The names of Mason & Hamlin, Mathushek and Sterling are known as foremost in their respective classes.

Second. One price to all and that the lowest known.

One of the criticisms sometimes made by rivals of L. & B. S. M. H. is that it sells its instruments "too low." The sufficient answer to which is that the house succeeds in making a living and is more interested in a lasting success than an immediate glutinous gain.

The ordinary method of dealing in Pianos is to adapt one's self to the capacity of the buyer. To sell at a very insufficient profit or at a loss if necessary, in the face of competition, and to make up by getting a double profit out of the uninitiated. L. & B. S. M. H. was the first house in the trade, so far as known, to adopt the one price system, and its faith is justified by the fact that other large houses are at last falling into line.

Third. Extend every facility and accommodation to the buyer that is consistent with reasonable business methods.

The first house to recognize the necessity of the installment system in the South was L. & B. S. M. H. Almost from the beginning it began to sell on easy payments, thus bringing the delights of music within the reach of the poor, and making it possible for one of moderate means to own even the finest instrument.

In taking this step it was wise enough to adopt such a liberal contract that the Supreme Court of Georgia, in passing upon the right of buyers under installment contracts, adopted a rule which had for years been voluntarily accorded by the contracts of L. & B. S. M. H. to all its customers. Add to this that the house has gained a reputation for extreme liberality in carrying its deserving customers through hard times, and has always gone out of its way to meet the necessities of buyers, and very strong reasons are shown for the great popularity of the house. The foregoing are the

THREE CARDINAL PRINCIPLES

which have, by intelligent application, built up a business from nothing to \$500,000 yearly.

In order that we might present the readers of the trade issue with the present condition of the music trade, a call was made at the warerooms and business office of L. & B. S. M. H.

The house presented its usual lively appearance, which seems to vary little, no matter what the season.

Mr. J. A. Bates, though forced to work very moderately, is still to be found daily at his desk, where his vast fund of practical experience and wonderful knowledge of details is a never failing source of strength to those who actively carry on the affairs of the company.

Mr. John D. Murphy, one of the most experienced, ex-

pert and practical piano men in the country, was, as usual, busy entertaining customers in the warerooms, or superintending the immense correspondence with intending buyers from Virginia to Texas. He ably fills the position of secretary of the company and is a very hard worker.

Mr. Jaspersen Smith, the treasurer of the company, was found in the office and from him it was learned that while the house had felt the effect of the past year's depression—as indeed every business has—the outlook for a large trade seems bright. Said he:

"We have been among the sufferers during the past year. When cotton brings nothing and money is hard to get, people find that among the first things they can live without are Pianos and Organs. However, this season of comparative dullness has given us a chance to catch up with much needed work and we have been making unusual preparations for a large trade which is almost sure to come soon. We have, as you are aware, a large number of agencies and branch houses. We have been greatly strengthening and extending these. We have cut off useless agents, established many new ones, especially in Mississippi, Arkansas, Texas and New Orleans, and made some changes in our methods which cannot fail to help our customers and us. Mr. Bates is making special arrangements with our manufacturers for new styles of Instruments in varied and attractive cases—using the now popular fancy woods—and altogether we expect to be ready for a great trade during the coming winter and spring."

The warerooms were found as cool and inviting as usual, and the magnificent display of Instruments, especially of Steinways in fancy wood cases, well repaid the visit.

The music and small Instrument department was also found up to its usual standard, and it would be difficult to imagine how anyone, Musical or otherwise, could fail to be interested by a visit to the four crowded floors of L. & B. S. M. H.

However, it seems that the glories of the house are not yet completely known to even the denizens of the city, as will appear from the following story:

A certain well-known gentleman, and old resident of the city, happened to have business with one of the members of L. & B. S. M. H. He stepped into the store on Broughton street, looked curiously around, wandered over the house for a quarter of an hour, and finally, appearing at the office, asked to see some one in authority. On meeting the object of his search he said:

"Sir, I wish to say that I have made a fool of myself for twenty years by never coming into this establishment. I'm astonished at what I see, and I'm bound to say that such a house is something for its owners and for Savannah to be proud of."

He hasn't bought a piano yet, but when he does he won't send to New York for it, or if he does he'll have the satisfaction of paying from \$25 to \$50 more than if he bought of the great Southern Music House of Ludden & Bates.—Savannah "News."

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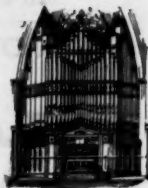
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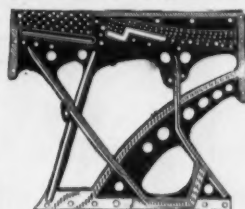
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